75¢
SEPT. 15

VOGUE®

FASHIONS YOU SHOULD OWN RIGHT NOW...

SNAPPY SUITS, GREAT DRESSES, AND THE COATS IN THEIR LIVES

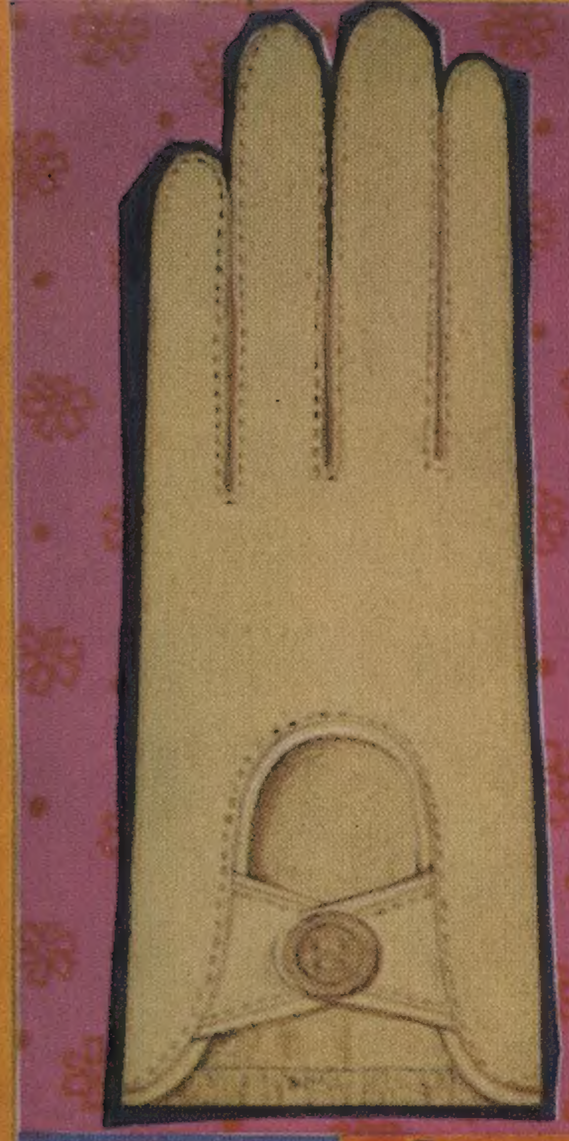
WHERE IS FACE-LIFTING TODAY?"

A FAMOUS PLASTIC SURGEON GIVES YOU THE STRAIGHT ANSWERS

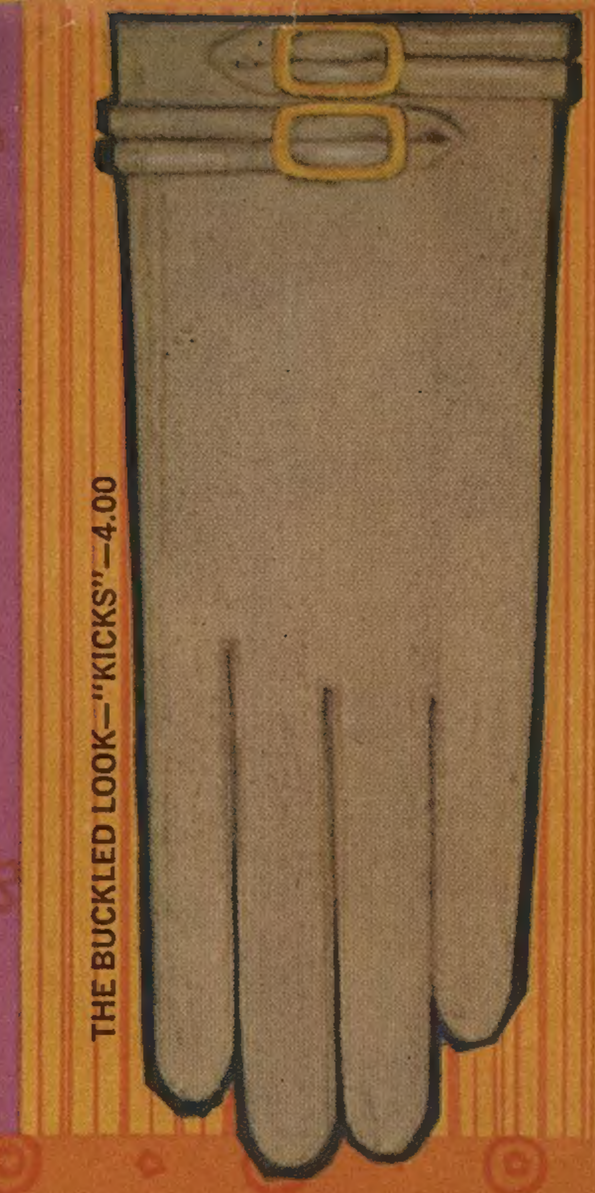
PARIS:

CHARMERS FROM THE AUTUMN COLLECTIONS





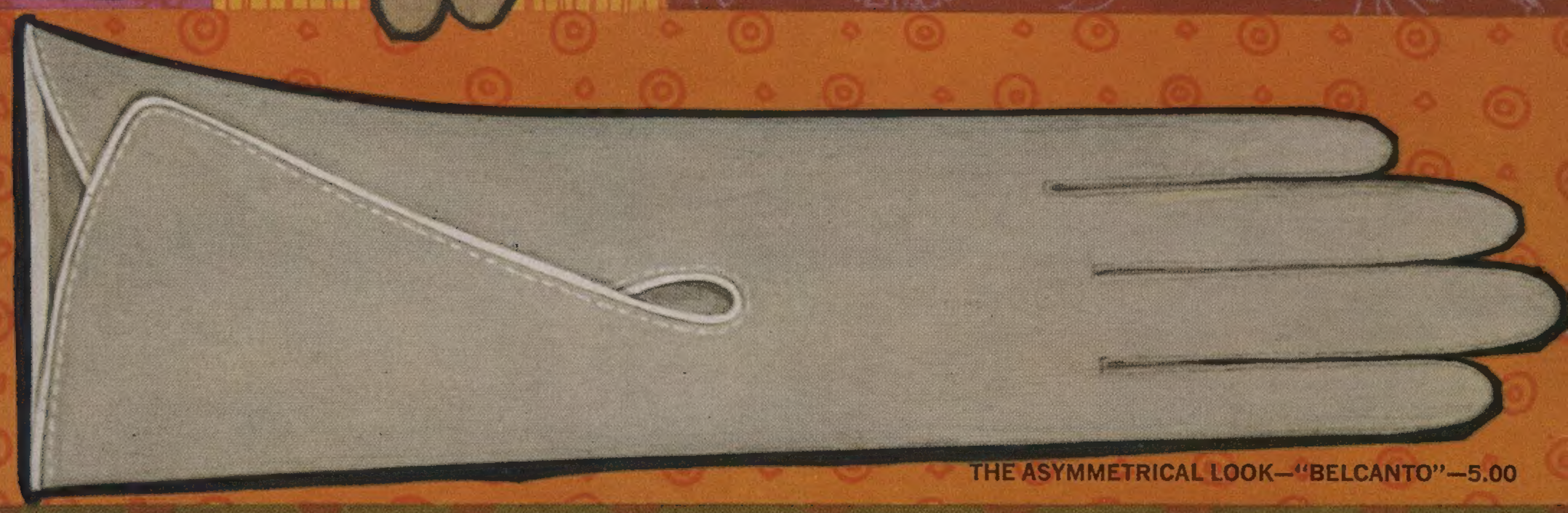
SPORTS GLOVE CASUAL LOOK—"M. P."—4.00



THE BUCKLED LOOK—"KICKS"—4.00



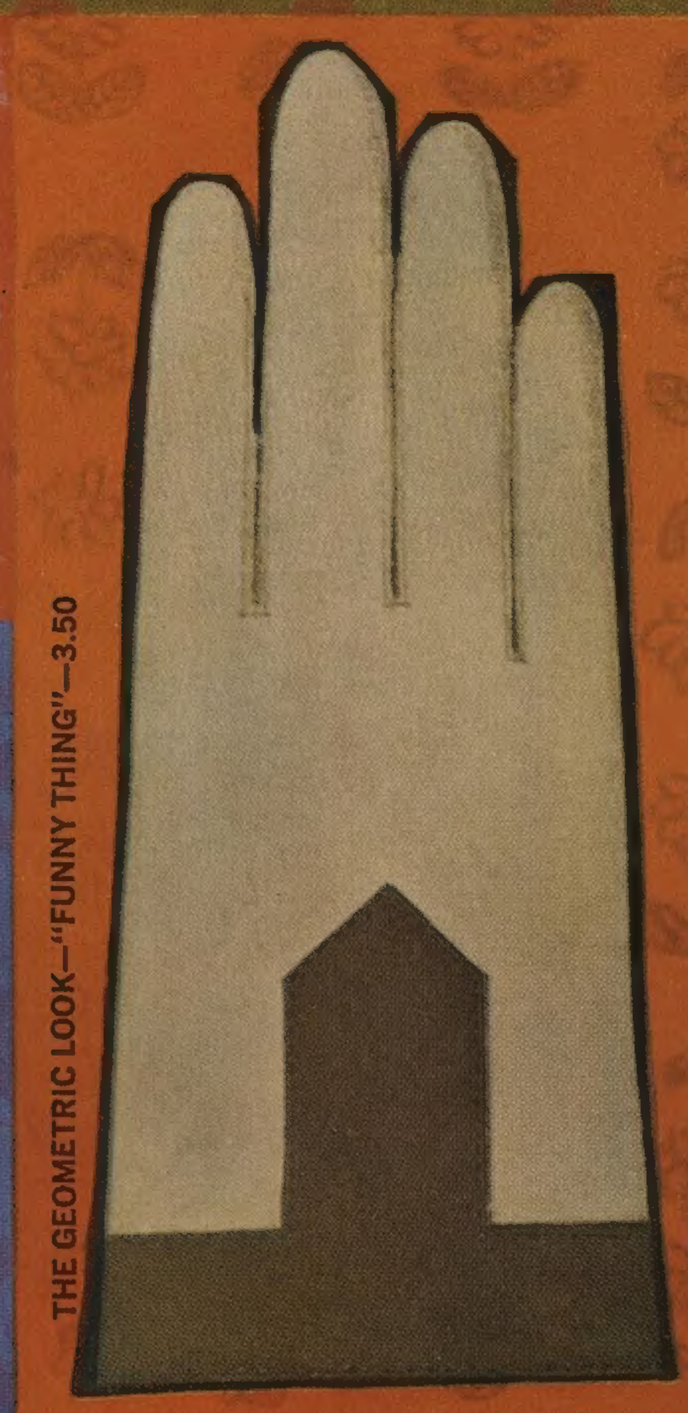
THE LOOSE LOOK—"LOOSEY"—3.50



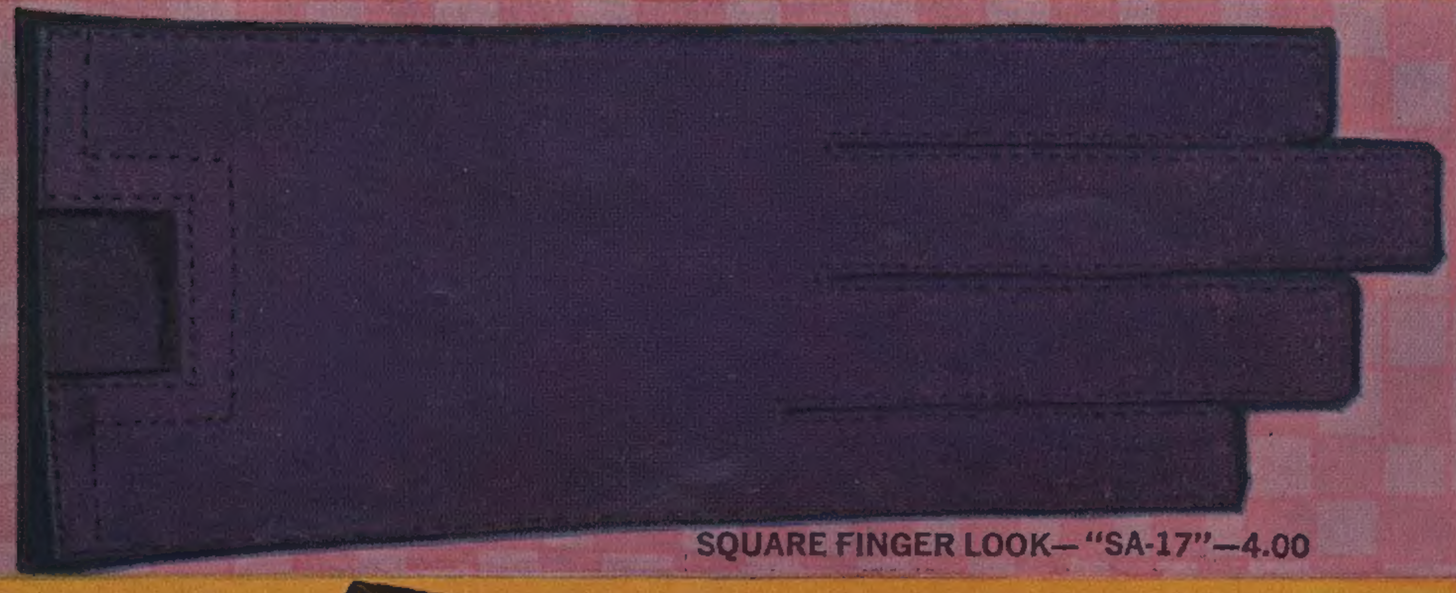
THE ASYMMETRICAL LOOK—"BELCANTO"—5.00



THE BUCKLED LOOK—"ANITRA"—4.00



THE GEOMETRIC LOOK—"FUNNY THING"—3.50



SQUARE FINGER LOOK—"SA-17"—4.00

The Crescendoe Look

Sant'Angelo 66

Neal Barr

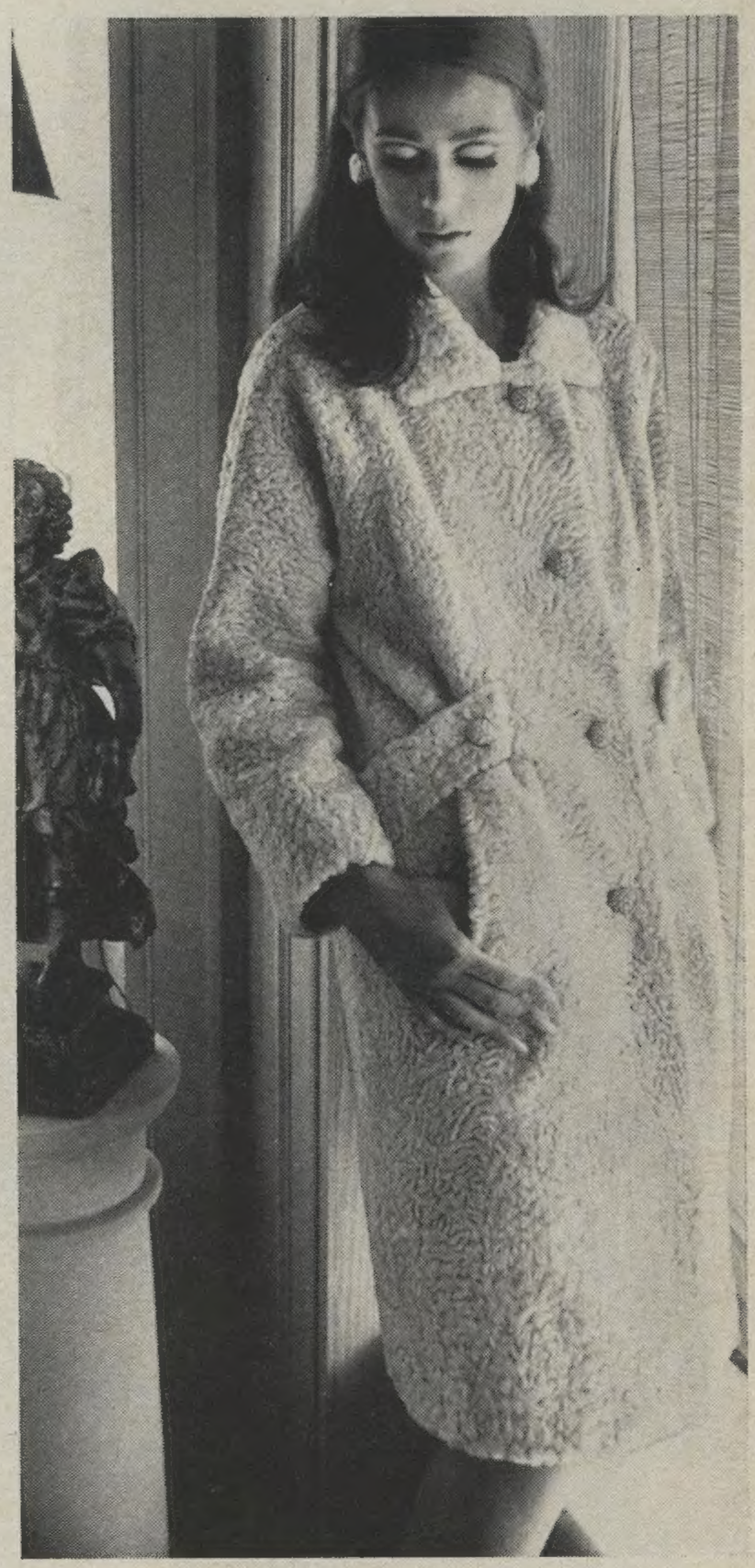


The killer costume. Kicking aside convention.
Showing its body and proud of it. The work of Dominic
for Matty Talmack and our idea of where fashion is going.
Details: navy and tan tweed. Jacket, super-long, super-shaped.
Pantskirt (also available as skirtskirt),
attached to a no-sleeve tan jersey underblouse.
Plaza Collections on Floor Four is where
to have it. In sizes from 6 on. For $600.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Haven't you noticed? Furs are starting to look different.





You see it in subtle touches of style.

Touches made possible by a fur that is lithe, slim, supple.

Swakara karakul lamb from South West Africa.

The Alixandre coats shown here are in beige and black-dyed Swakara—replete with nuances of pleats, pockets, silhouette.

All of which adds up to a different look.

And the fur makes a world of difference.

I. Magnin—California
Saks—Washington
Furs by Weiss—Cleveland
Foncastel—Madrid



The designer's fur.

SEPTEMBER 15, 1966

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH ITALIAN AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



AVEDON

COVER: New twist in the Dynel department—now it's in black and white . . . it's plaited, it's banded, and it swings on rings at the ears. (Naturally, the plump little twist of a hairpiece is Dynel, too.) Lighting up the face: the glow of new Pearl Lustre makeup, this shade, Buff Tint; lighting up the lips: Café Pearl Creme Lip Color—both, by John Robert Powers. Earrings by Hoff-Gallant for Hattie Carnegie. To order at Lord & Taylor; Woodward & Lothrop; Joseph Magnin. The coiffure by Ara Gallant.

FASHION

89 Vogue's eye view: new skirt on the Paris scene
90 Paris—Vogue's second Collections report: the narrowest day looks, marvellous coats, late-day and evening clothes
124 Fashions to own right now . . . 18 pages of great dresses and the coats in their lives—day, late-day, evening
150 Norell—the perfect A-line coat; his floating dresses; the suit every woman wants
154 Galanos—pleats; cutaway jersey; the jewel-sleeved djellaba for evening
160 Smooth and supple—the lingerie that fashion needs now
172 Vogue's Own Boutique of Suggestions, Finds, and Observations
180 Vogue Patterns: the spangled silver float for dancing

FEATURES/ARTICLES/PEOPLE

56 Scandinavia's Secret Season. By Anne Chamberlin
114 People Are Talking About . . . Groucho Burton and Shrew Taylor
116 T. M. King Constantine II and Queen Anne-Marie of the Hellenes with H.R.H. Crown Princess Alexia. By Despina Messinesi
120 Beaton's "La Traviata"

FASHIONS IN LIVING

158 Scandinewsia
168 Maurice Medcalfe's Bathing Pillar

BEAUTY

80 Beauty Checkout: beauty wishes from opinionated experts
142 Beauty Bulletin: a secret of fitness—"Inxercise"
146 "Should I—or shouldn't I—have my face lifted?"
148 Face-lifting today? A famous plastic surgeon charts the answers

DEPARTMENTS

60 Quiz for this year's Prix de Paris
72 Vogue's Notebook: The Auchincloss-Rutherfurd Wedding in Newport
74 Vogue's Notebook: Theatre. By Alan Brien
75 Vogue's Notebook: Books. By Jean Stafford
76 Vogue's Notebook: Where the Beautiful People Went This Summer
87 Men in Vogue . . . Notes, Quotes, and Votes
182 Vogue's Shop Hound: Fashions in Living

Vol. 148, No. 5, Whole No. 2165

Copyright © 1966 by The Condé Nast Publications Inc. All rights reserved. Printed in the U.S.A.
VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., 420 LEXINGTON AVENUE, NEW YORK, N.Y. 10017. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y., AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, $10 FOR ONE YEAR, $17 FOR TWO YEARS, $22 FOR THREE YEARS. IN CANADA, $11 FOR ONE YEAR, $19 FOR TWO YEARS, $25 FOR THREE YEARS. ELSEWHERE, $15 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 75¢. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, BOULDER, COLORADO 80302. GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.
Postmaster: Send Form 3579 to Vogue, Boulder, Colorado 80302

The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

AMERICAN VOGUE
420 Lexington Ave., New York, N.Y. 10017

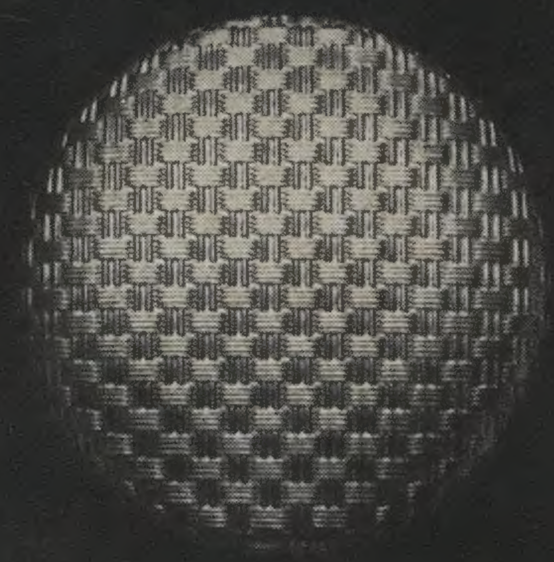
DIANA VREELAND
Editor-in-Chief
Associate Editor:
ALLENE TALMEY
Art Director:
PRISCILLA PECK
Managing Editor:
ROSEMARY BLACKMON
Beauty and Special Projects Editor:
CAROL PHILLIPS
Special Features Editor:
MARGARET CASE
Assistant to the Editor-in-Chief:
GRACE MIRABELLA
Fashion Editors:
BABS SIMPSON CATHERINE DI MONTEZEMOLO
NICOLAS DE GUNZBURG GLORIA SCHIFF
CARRIE DONOVAN POLLY ALLEN MELLEN
CATERINE MILINAIRE
KATHRYNE HAYS Shoes and Stockings
MARGARET INGERSOLL Fabrics
JOYCE MACRAE Fabrics Associate
DOROTHEA MCKENNA Foundations, Lingerie
SUSAN SLAUGHTER Accessories
VIRGINIA HARLOW Millinery
Los Angeles Editor: ELEANORE PHILLIPS
Paris Editor: SUSAN TRAIN
Rome Editor: CONSUELO CRESPI
Madrid Editor: ALINE ROMANONES
Copy Editor: EDITH LOEW GROSS
Fashions in Living Editor: ALISON HARWOOD
Fashions in Travel Editor: DESPINA MESSINESI
Associate Feature Editor: KATE LLOYD
Feature Associates:
MARY ROBLEE HENRY PAMELA COLIN
Feature Researcher:
SIMONA TUTEN
Fashion Copy:
LYDIA MCCLEAN MARY KLEVE
JANE OGLE KAREN WEED
Beauty:
JESSICA CANNÉ JEAN PIERSON TOPSY TAYLOR
Contributing Editors:
CECIL BEATON FRANÇOIS NOURISSIER
MARY KRUMING TATIANA MCKENNA Food
DOROTHEA WALKER SHEILA DE ROCHAMBEAU
Copy Executives:
JEANNE BALLOT ANNIS BRADSHAW
Art Department:
EDMUND WINFIELD GERALD SLATER
CAROL KNOBLOCH

Publisher:
S. I. NEWHOUSE, JR.
Executive Editor:
MILDRED GILBERT
Promotion Director:
MARY JANE POOL
Fashion Promotion:
MAUREEN FOUNTAIN Editor
CAROL HARVEY ROBERT WALKER
Fashion Merchandising:
EDIE BEESON SMITH Editor
MARNIE HUTCHINSON
Fashion Credits:
ROSAMOND BELT
Fashion Marketing Editors:
BARBARA MCKIBBIN BARBARA BARRETT
NADINE BERTIN STEARNS
Fashion Services:
GLORIA LISTER
Advertising Director:
RICHARD A. SHORTWAY
Advertising Manager:
ROBERT E. YOST
Eastern Advertising Manager:
JOHN RODNEY
Beauty-Cosmetics Advertising Manager:
WILLIAM D. LEAHON
Fashion Advertising Manager:
ROBERT L. LEICHTER

BRANCH OFFICES
Statler Building, Boston, Mass. 02116
Robert Brennecke, Mgr.
65 East South Water Street, Chicago, Ill. 60601
Donald H. Koehler, Mgr.
3921 Wilshire Blvd., Los Angeles, Cal. 90005
John Brunelle, Mgr.

BRITISH VOGUE
Vogue House, Hanover Square, London, W.1
FRENCH VOGUE
4 Place du Palais-Bourbon, Paris 7
AUSTRALIAN VOGUE
49 Clarence Street, Sydney
ITALIAN VOGUE
Piazza Castello 27, Milan

THE CONDÉ NAST PUBLICATIONS INC.
I. S. V.-PATCÉVITCH President
BENJAMIN BOGIN Vice President
PERRY L. RUSTON Executive Vice President
DANIEL SALEM Vice President (Overseas)
ROBERT J. LAPHAM Advertising Director
ALFRED W. COOK Treasurer
MARY E. CAMPBELL Secretary



Revlon introduces the chic new 'compact compact'. The 'Très Petite' Goldenweave design. It's just as little as you see it here. Sculptured in metal. Designed by Van Cleef & Arpels, with the look of woven gold. Filled with 'Love-Pat' the complete makeup (powder plus foundation). Refillable. 3.50



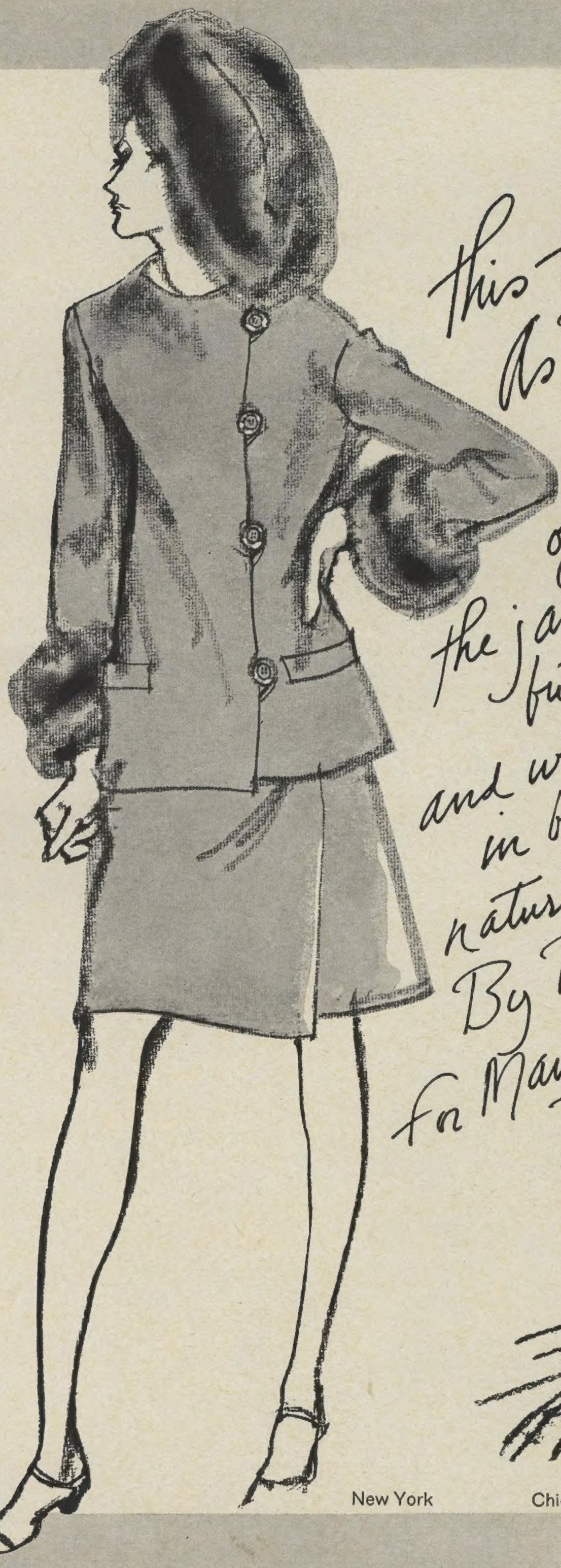
This is Iris Bianchi.
With noses in the news, she could make a fortune with her profile, but why bother when she looks like this from the front.



This is Iris in a hairpiece of Dynel.

You too can model a hairpiece of Dynel® modacrylic fiber as beautifully as she does—in the rain, in a rush, inexpensively. Because "It's not fake anything, it's real Dynel"...

Another quality product of UNION CARBIDE



this Fall
At Bonwit Teller
is the costume
of wool crepe.
the jacket
buttoned to the side
and wrist-deep
in beautiful
natural Russian sable.
By Bill Blass
for Maurice Rentner, 600.00
Designer Salon

BONWIT TELLER

New York Chicago Cleveland Boston



The finest in fine knits / *Gold, Black, Moss Green (all with Ivory) 6 to 16, About $70*
At fine stores or write to Banff Ltd., 1410 Broadway, New York, N.Y. 10018

Revillon

AT

SAKS FIFTH AVENUE



The ultimate fur.

AuroraChinchilla

A selective product of the GREAT LAKES MINK ASSOCIATION, producers of premium natural dark ranch mink.



I. MAGNIN & CO., CALIFORNIA—NAN DUSKIN, PHILADELPHIA—N. H. ROSENTHAL, CHICAGO—DUPLERS, DENVER—RICHLAND, BLISSFIELD, MICHIGAN—WILLIAM H. HARRIS, PROVIDENCE

Neustadter furs
333 SEVENTH AVENUE, NEW YORK 1, NEW YORK

DESIGNED BY BETTY YOKOVA



Djellaba in metallique-shimmered
pink and blue nomad stripes
wrapped on the bias. $275.
Dress Collections.

All the really smart people are wintering in GLENOIT!



HAT BY CHIC MAID.

Find yourself a barren craggy coast. Start a collection of starfish. And do indulge yourself in Glenoit, the richest of all deep pile fabrics. This Glenoit, GLENARCTIC. The double-dimension pile. Here lining and collaring a tailored suede pant suit. In pearl/black frost, taupe/taupe frost. Coat sizes 8-18. Pants 8-16. Coat $75. Pants $60. At Bloomingdale's, New York; Marshall Field & Co., Chicago; J. L. Hudson Co., Detroit; Stix, Baer & Fuller Co., St. Louis; Dayton Co., Minneapolis; Kaufmann's, Pittsburgh. By **HIGHLANDER.**

GLENOIT MILLS, INC., N.Y. 10018 • SUBSIDIARY OF BOTANY INDUSTRIES, INC. • MILLS: TARBORO, N.C. • IN CANADA: DOBBIE-GLENOIT, LTD., ONTARIO • IN FINLAND: OY GLENOIT & LILLJA, AB, HELSINKI • IN ENGLAND: GLENOIT (U.K.) LTD., WOODLESFORD, LEEDS • IN MEXICO: GLENOIT-MEXICO S.A., MEXICO CITY • IN ISRAEL: GLENOIT-ISRAEL, LTD., TEL AVIV • PILE OF 65% ACRILAN* ACRYLIC, 35% VEREL ** MODACRYLIC; 100% OLEFIN BACKED. *CHEMSTRAND T.M. **EASTMAN REG. T.M.

SABENA

Belgian World Airlines. Jet Sabena to Greece... Europe the 2nd Time Around.

The Trigère Cult

SOKOLSKY ©

Introducing...

MOISTURIZING BEAUTY LIFT

The new under-makeup lotion that takes your complexion in hand with quiet authority, gives it a gentle young-minded uplift even as it works a minor miracle tightening, firming and easing away the fretwork of tired little lines. All this and moisture, too. Another one of those precious jewels from the knowing hand of

Frances Denney





photographed in Italy by Ugo Mulas

the Marchesa Luisa di Grésy heralds the new season in a dazzling night knit with brilliant beading and fringe edging the overblouse . . . designed and made in Italy by Marchesa Olga di Grésy exclusively for I. MAGNIN & CO

SAN FRANCISCO, OAKLAND, PALO ALTO, SANTA CLARA, SAN MATEO, CARMEL, FRESNO, SACRAMENTO, PORTLAND, SEATTLE, LOS ANGELES, BEVERLY HILLS, PASADENA, SAN FERNANDO VALLEY, SANTA BARBARA, SANTA ANA, LA JOLLA, PHOENIX

Nobody has to make jewelry this exotic...but CINER



A woman of fashion knows how to express herself in an original way. By wearing creations that look, act and feel like actual jewels, she whispers elegance. She whispers Ciner. Necklace about $95. Matching pin, earrings, bracelet and ring available at better stores everywhere. Ciner Fashion Jewelers, 20 W. 37 St., N.Y.



Emphasis on elegance:
evident in this new country chic of Tiffeau-Busch. Important for its inched-up overcoat, turtle top and lean skirt. Crystal Room.

HUDSON'S
Woodward Shops Detroit

Think ahead. Think "Ze Pel."
Thank Weatherbee.



There's you looking all windblown and wow. Suddenly, hot chocolate or something—splat! Well, Weatherbee foresaw as much and protected your coat with ZEPEL® fabric fluoridizer. Most times, the hot chocolate or whatever blots right up—or spot cleans easily. That's not all. ZEPEL also keeps this coat dry and spotless through rain, sleet, or snow. So keep your weather eye out for our ZEPEL Stain-Tested tag.

Weatherbee stadium coat with convertible hood, a belt if you want. 65/35 Dacron® polyester and cotton. Warmed with deep pile lining of Orlon® acrylic/nylon. 8-18, 7-15. Natural, black, olive, seal brown. About $50. Slightly higher out west. R. H. Stearns Co., Boston; Carson Pirie Scott & Co., Chicago; Himelhoch's, Detroit; L. S. Ayres & Co., Indianapolis; Dayton's, Minneapolis; Bonwit Teller, New York; John Wanamaker, Philadelphia; Joseph Horne Co., Pittsburgh.

DU PONT

Better Things for Better Living
...through Chemistry

NORTHERN LIGHTS!

Discovered by St. Louis: a fjord-and-fantasy world of smorgasbord and song, trolls and teakwood, couture, crystal and Hans Christian Andersen ...in Famous-Barr's spectacular toast to Scandinavia. On the agenda people are talking about: authentic cuisine, renowned visitors, handicrafts, exhibits and demonstrations, re-creations of Scandinavian land-marks, 210 hours of live and lively Scandinavian entertainment...and a wealth of the most remarkable, hand-picked imports under the Aurora Borealis. St. Louis calls it Scandia, latest example of Famous-Barr's world-shaking import showmanship. It's worth a Viking voyage to see!

FAMOUS-BARR
ST. LOUIS

NORTHERN SIGHTS!



STARTING SEPTEMBER 12

SCANDIA
SWEDEN DENMARK NORWAY FINLAND ICELAND



MARIMEKKO...the free forms of Finland's Armi Ratia, handcrafted of vigorous cotton in bold, unexpected colors...for the woman whose style in wearing clothes is to forget them. Introduced to this country by Design Research, Inc., of Cambridge, Marimekko designs are available through an initiated few. One of them is Famous-Barr . . . where St. Louis women take for granted the most exciting fashions in the world. **SCANDIA AT FAMOUS-BARR**
ST. LOUIS



EMPRESS CHINCHILLA . . . the precious fur for a precious few in a spectacular fall inspired by incomparable Scandinavian waterfalls. Svelte sculpturing in the silhouette . . . incredible elegance in the silken-soft natural skins. Especially created by The Brothers Christie, pre-eminent designers of rarest furs, for Scandia at Famous-Barr . . . where St. Louis women take for granted the most exceptional fashions in the world. **SCANDIA AT FAMOUS-BARR**
ST. LOUIS

Origin of fur: U.S.A., brightener added

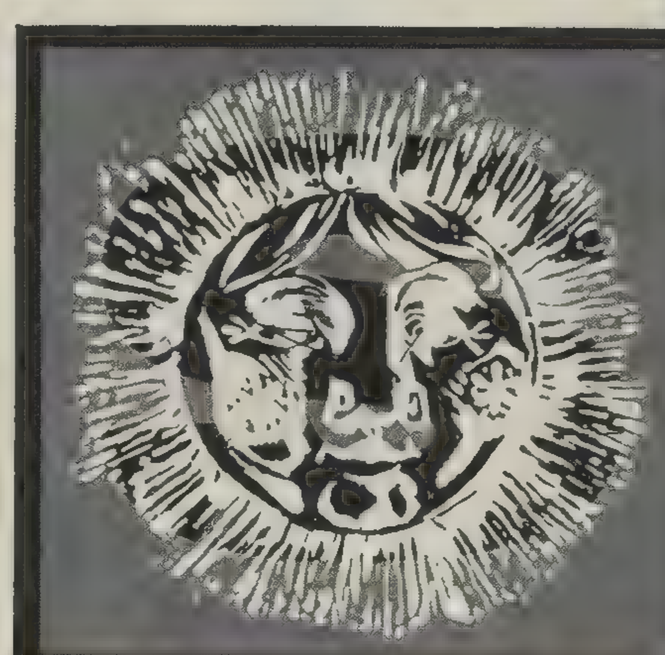
SCANDIA

SWEDEN DENMARK NORWAY FINLAND AND ICELAND

NORTHERN LIGHTS!

NOT SINCE LEIF ERICSON has Scandinavia generated such excitement as in Scandia at Famous-Barr. Here, in the Queen City of the Mississippi, St. Louis' largest department store has re-created the old and the new of Sweden, Denmark, Norway, Finland and Iceland: the beauty and boldness, sights and sounds, ways and wares! All done with the fascination of a picture postcard: **HULLS OF VIKING SHIPS** extend over entrance marquees with sails flying two stories high; inside, there is **TIVOLI GARDENS**—huge arches projecting like grand pavilions... canopies...fountains...and, over all, myriad lights and colors. **SCANDINAVIAN CRAFTSMEN** display their fine talents in crystal, silver, pottery and wood. **COOKING DEMONSTRATIONS** add recipe fun. **FOLK SINGERS AND DANCERS,** as well as puppet shows, travel movies, lectures, musicians and fashion shows by Scandinavia's leading designers appear on a not-to-be-missed **ENTERTAINMENT BILL** in a huge auditorium transformed into a white vista of pure Scandinavian design. And **SPECIAL EXHIBITS** are everywhere. Among them...modern water colors from Sweden, saunas and Sibelius, Saarinen and Nobel Prize photo displays. **THE PLUS DESIGN CENTER** is a home highlight featuring marvelous glassware, jewelry, fabrics, pillows, ironware, brass and pewter directly from the Plus Crafts art colony of Fredrikstad, Norway. Other **COLORFUL STOPS** include a Scandinavian furniture shop, model rooms, home vignettes and a "northernized" gift shop with a fascinating Boda iron-and-glass gift exhibit. **THERE ARE PEOPLE TO SEE... THINGS TO DO...IMPORTS TO CHOOSE...HAPPENING NOW IN SCANDIA AT FAMOUS-BARR.**

NORTHERN SIGHTS!







SCANDIA IS a half-size replica of the Viking Ship Gokstad transported from Stockholm to Chicago then sailed to St. Louis complete with helmeted, costumed crew...and the sight of Vikings re-enacting raids along the "coastline" of the Mississippi River.

SCANDIA IS heaping smorgasbord served before a great stone fireplace in Viking Hall...smorrebrod made at the table in an outdoor-style Scandinavian cafe...steaming sausage from a Danish Polsevogn...Scandinavian pastries rich and fanciful in a Konditori.

SCANDIA IS the great Garbo in a film festival of her most memorable performances . . . her luminous enigmatic beauty captured in elegant Charles of the Ritz "Camille" makeup, slick falling style hair wigs and Garboesque hats now at Famous-Barr.

FAMOUS-BARR
ST. LOUIS

SCANDIA IS the historical Wasa Exhibit — artifacts from the Swedish warship sunk in 1628, the oldest ship ever to be salvaged...and a replica of Kon-Tiki, the balsa raft used in the 4300 mile Norwegian expedition crossing from Peru to Polynesia.

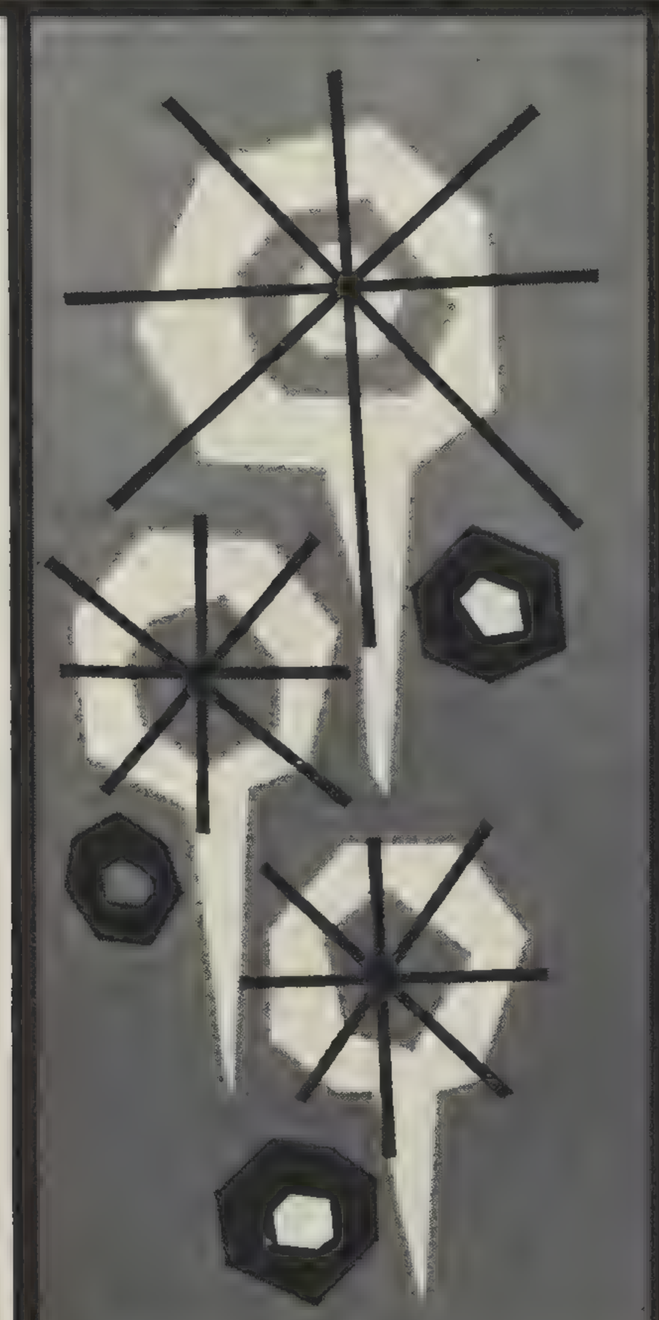








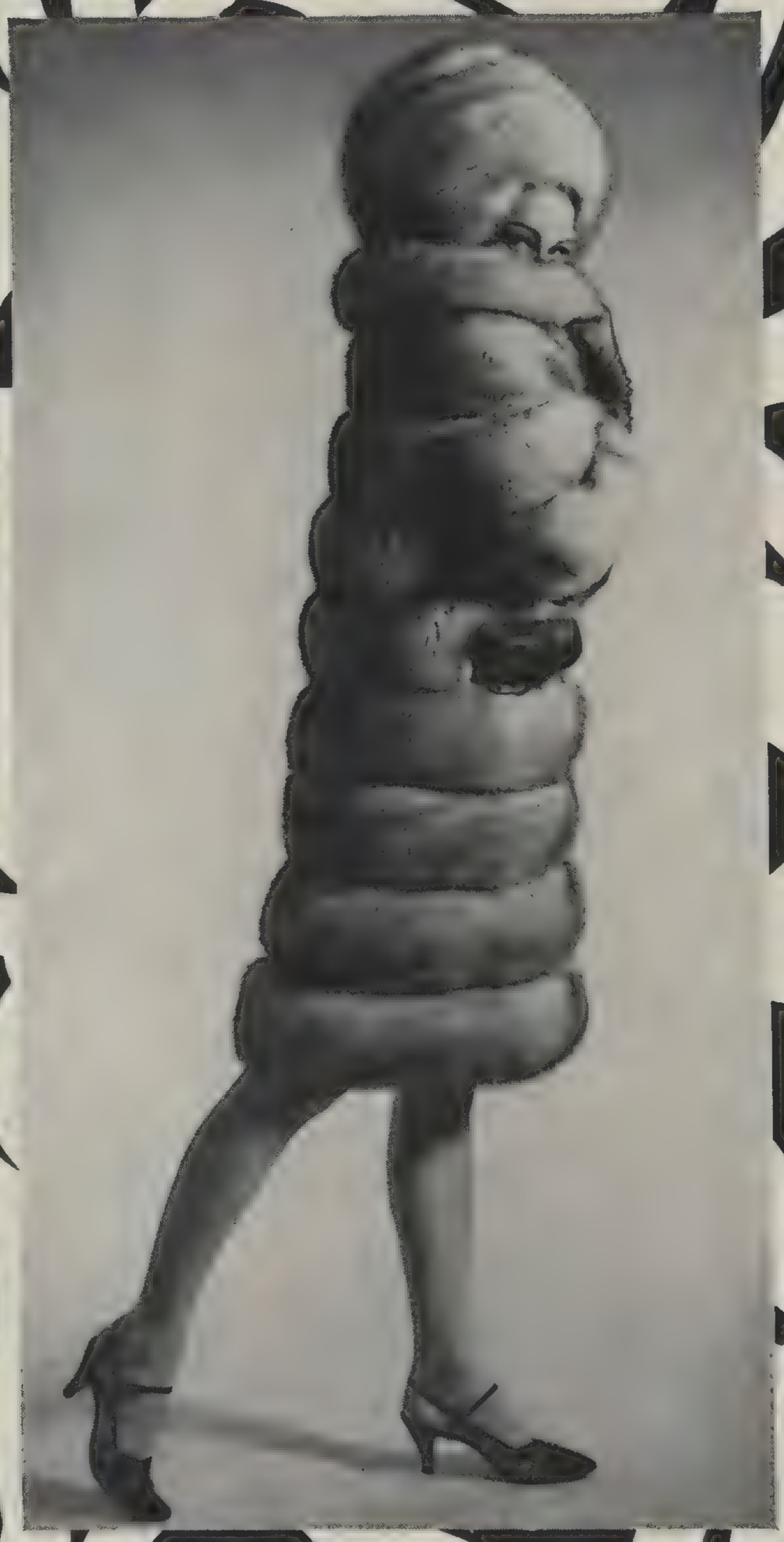
SCANDIA IS a countess cooking pancakes...Swedish table settings... silver, jewelry, crystal craftsmen ...rug-weaving demonstrations...the Scandinavian art of rose painting... lectures by a famed Danish furniture designer...and more, more, more!



SCANDIA IS a major exhibition of 46 museum-quality etchings, engravings and woodcuts by Edvard Munch (1863 -1944)...great Norwegian painter and print-maker who has achieved international recognition as one of the most important modern art pioneers.



SAGA MINK...imported elegance from Denmark, Finland and Norway. Reflections of the Aurora Borealis on darkly polished waves of natural ranch mink...rippling softly from a high rise waist, to wear belted or not. Supple young splendor descended from ancient great halls, from a breathtaking collection for Scandia at Famous-Barr...where St. Louis women take for granted the most magnificent fashions in the world. **SCANDIA AT FAMOUS-BARR**
ST. LOUIS



SAGA NORWEGIAN BLUE FOX . . . mythical luxury misted in the sea-grays of Norway . . . in a cascade of superbly-lavish natural skins crowned with a standing collar, caped at the sleeves. This bold elegance, in the tradition of Scandinavian magnificence, was created by Spokany especially for the Scandia fur collection at Famous-Barr . . . where St. Louis women take for granted the most sumptuous fashions in the world. **SCANDIA AT FAMOUS-BARR**
ST. LOUIS



TEAK BY SHULTON...the scent of rare adventure as the Vikings lived it: bold and bracing as a horn of mead, swift and singing as a fjord. What woman would not follow it to the North Country? Teak, in handsome, prestige, wood effect packaging shows its spirit on the high seas of Scandia at Famous-Barr...where St. Louis men, and the women who follow them, take for granted the most adventuresome fashions in the world. **SCANDIA AT FAMOUS-BARR**
ST. LOUIS

Teak, what Scandinavian men have. In After Shave and Cologne.











Kimberly®

The arabesque pure Dacron® knit.
About $55.
Lord & Taylor,
Neiman Marcus,
Bullock's Wilshire.



that ayres look-

That Ayres Look...
always right wherever
it happens to be.

For 1966 how appropriate that two of America's greatest designers—Norman Norell and Bill Blass—should contribute to That Ayres Look. Appropriate because both of these talents are Indiana-born. . . . and because this year marks the state's 150th birthday.

Norman Norell, presents his view of the free-flowing ensemble for day . . . a sunny marigold coat and skirt with sky-blue overblouse.

Bill Blass for Maurice Rentner has achieved a superlative free-flowing look in shimmering silver lame' banded with brilliants.


L.S.Ayres & co.
of Indiana

GO CASUAL WITH CONE

Corduroy's gone furry!
And Cone did it—turned wide,
wide wale corduroy into
something soft and shaggy.
Who set it in motion?
TRAVEL COATS by NAMAN.
In taupe and loden.
Sizes 6-16. $65.

CONE Cone Mills, Inc.
1440 Broadway,
New York, N.Y. 10018.
Cone makes fabric for
apparel, home
and industry.



Where to find it:
Macy's, New York
& all branches;
Filene's, Boston;
Bon Marche, Seattle;
M. M. Cohen,
Little Rock.

YOUNG U.S.A.'66 YOUNG CONE CORDUROY '66

YVES SAINT-LAURENT

A coat to take the eye. Move with the moment, make the most of it. A red, red coat. By Yves Saint-Laurent for the young élégantes. Seen here, with the master himself on the steps of his salon in Paris. But now in Chicago. Along with originals, never copies, straight from the Paris Openings of Balenciaga, Christian Dior, Givenchy. See them at our 28 Shop® where we've gathered the most important couture collection outside of Paris.

Marshall Field & Company

When you start to feel certain clothes are too young for you



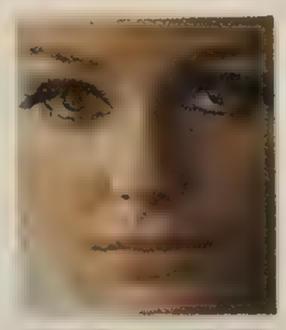
PHOTOGRAPHED AT MAD JACS

If young clothes just make you feel older, take action with this simple skin plan.

It's not just you, the world is getting younger. With almost half of the population under 25, how can you help but feel ancient? Fortunately, you're among the first to enjoy the achievements of cosmetology practiced as a science. Instead of cucumber creams and over-night miracle lotions, you can avail yourself of scientific and extremely effective ways to hold the line against age and wrinkles.

Surprisingly simple. One of the most effective formulations created to arrest the wear and tear of time is Jacqueline Cochran's Flowing Velvet. This velvet smooth, whisper weight liquid cream mists over the skin and is absorbed virtually on contact. Rich in exclusive Hydrolin, it super-moisturizes, lubricates, eases away those little fatigue and worry lines. Most important, Flowing Velvet fortifies and helps build a defense for your skin against the future.

Right now. The sooner you begin and the more consistently you use Flowing Velvet, the more it will accomplish for you. Jacqueline Cochran says, "Dryness, the smallest laugh line is reason to begin." Apply Flowing Velvet in the morning before making up and again at night just before sleep. Used consistently, Flowing Velvet will hold the line against wrinkles and make your skin bloom as only falling in love should. Flowing Velvet from 3.50 (2 ounces).





Flowing Velvet
by Jacqueline Cochran



PEIGNOIR SET, P, S, M, L • AT BONWIT TELLER, ALL STORES; SANGER-HARRIS, DALLAS; JORDAN MARSH, MIAMI, FT. LAUDERDALE & ORLANDO; THE WM. H. BLOCK CO., INDIANAPOLIS; JOSEPH MAGNIN CO., CALIFORNIA & NEVADA; WOODWARD & LOTHROP, WASHINGTON, D.C. ALSO IN SOLID FLAME, SOLID BLACK • OF CAPROLAN® NYLON, THE MORE COLORFUL NYLON BY ALLIED CHEMICAL • LOOK FOR THIS TAG.

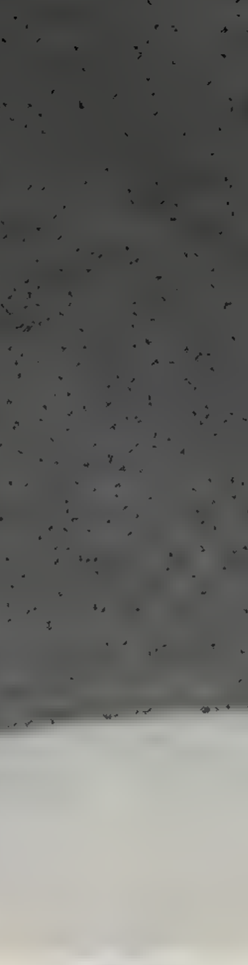
Happily...it's Caprolan

Allied Chemical

For the love of Arpege...

there's a new

hair spray!



The world's most adored fragrance, now in a hair spray. But not hair spray as you know it. A delicate-as-air spray.

Your hair takes on a shimmer and sheen that's wonderfully young. You seem to spray new life and bounce right into it!

And A Coif of Arpege has one more thing no other hair spray has. It has Arpege.

© 1966 LANVIN PARFUMS. "A Coif of Arpege" is a trademark of Lanvin-Parfums

A COIF of ARPEGE LANVIN

3.50 (ALSO IN MY SIN)

HATS- MR JOHN, FAME/BAGS LORER

This fall, one of the better stores where you live will open a new fashion center called "Carriage Corner."

Here's what you can expect to find there.

"Carriage Corner" is a totally new kind of fashion collection of country clothes. It consists entirely of relaxed, casual suits, pant suits, coats and skirts. Literally dozens of them—all in the vital, informal fabrics and silhouettes of today. Most of them have their own lovely sweaters or little pullons, too. And the price of each ensemble is about $50, which is quite reasonable, considering the high quality of the workmanship and tailoring.

But the thing you're going to particularly appreciate is that all this exciting, contemporary fashion has been put together for you. No more running all over the store for a top here, a jacket there, skirt or pants somewhere else. All "Carriage Corner" clothes will be hanging together in this new department of an important fashion store in your city. To give you a kind of one-stop shopping you've never enjoyed before: easy and satisfying.

Carriage Corner

a division of Glenhaven Ltd., 512 Seventh Avenue, New York 10018.

It takes a hefty walrus to make them this beautiful.

Up in Alaska the Eskimos love us. And why not? We're one of their best customers.

Each year we order hundreds of pounds of Alaskan walrus hide. We think there's nothing like it for buffing sterling.

Frank Loin can tell you. He's been doing it for twenty-three years.

First he rubs fine volcanic pumice on, say, a fork. Then he works it against a wheel covered with a heavy layer of hide.

He never rushes. There's another buffing next. There are washes. There are inspections. But Frank never rushes.

He knows it takes time to get the kind of finish we want. One that's worthy of our "IS" maker's mark. Pick up a piece of our sterling and you'll see what we mean. There's only one way to get that kind of finish.

It takes a skilled old hand. And a hefty old walrus.

You can save $65 over open-stock prices when you buy the Bride's Set.

You get a 44-piece service for 8 in a handsome walnut finish chest. And you pay only $370 for Royal Danish. And only $320 for Prelude and Mademoiselle.

If you'd like a free color brochure showing all our patterns, just write to The International Silver Company, Meriden, Connecticut.
All patterns made in U.S.A.



Royal Danish

Prelude

Mademoiselle

International Sterling

Celanese® Fortrel® is a trademark of Fiber Industries, Inc.

The Harlequin Look...

Mr. Dino does it with Fortrel.



The look of the with-it crowd if Mr. Dino has anything to say. He says it, here, in a Fortrel knit. So elegant. So easy to wear. So easy to care for—and no ironing needed. Cowl-collared top and pajama pants in Stretchnit's double-knit of textured *Fortrel polyester*. White with hand-printed motif in black and lemon. Or black with turquoise and white. 8 to 18. About $55.
At Lord & Taylor, New York; May Company, Los Angeles; Stix, Baer & Fuller, St. Louis; Weathered, Chicago; Woodward & Lothrop, Washington, D.C.

CELANESE FORTREL
A CONTEMPORARY FASHION FIBER



28 minutes ago she was a brunette.

If you've ever had your hair colored, you know how long it took. Hours and hours for the original color change. And at least a couple of more hours for every touch-up.

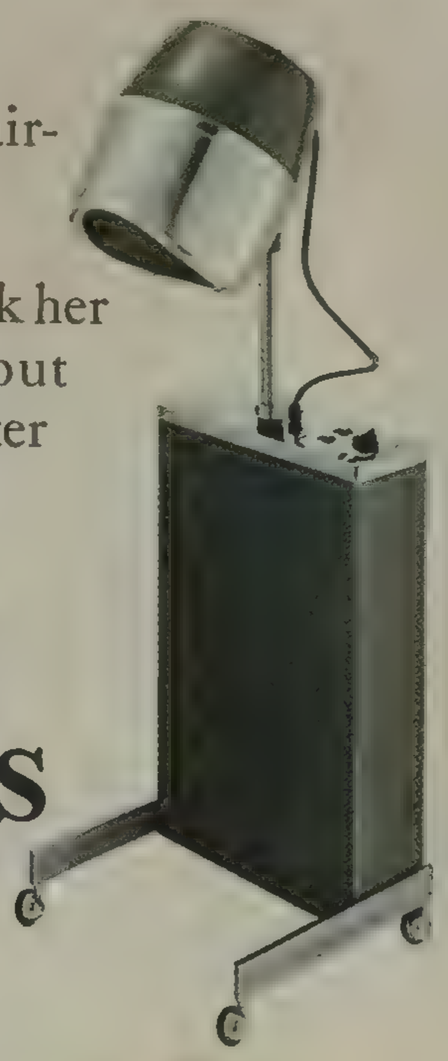
Well, Helene Curtis has just cut that time by 80%.

We've developed a machine that accelerates bleach and color processing to the point where you can change your haircolor on a lunch hour. Have a bleach retouch in as little as 10 minutes. Tint or tone it in only 5 minutes.

We call this extraordinary new machine ColorMaster. It changes nothing in the procedure and effectiveness of haircoloring except the time involved. Sitting under it feels like sitting under a dryer.

Saving time isn't the only advantage. Color results are breath-takingly beautiful–and especially when your hairdresser uses Helene Curtis ColorEssence® haircolor.

So, if your hairdresser isn't using ColorMaster, ask her to order one. There's simply no reason left to put off your haircoloring–now that ColorMaster by Helene Curtis is here.



ColorMaster by
speeds up salon haircoloring time by 80%
Helene Curtis
where beautiful young ideas begin



Wildest new color in captivity

Pink Tiger is a roaring success under darks and neutrals (and a savage beauty next to your skin). So make this new jungle purr of a coral your pet flattery. See what a nice bodyguard Pink Tiger can be? Strapless bra, lightly wired, slightly padded, utterly comfortable. A, B, C cups. $7. Long, lithe Fashion Lights pantie girdle. S, M, L. $11. From a wild and wonderful Pink Tiger family of foundations, daywear and sleepwear. Vanity Fair Mills, Inc., 640 Fifth Avenue, New York City, N.Y.

VANITY FAIR



invitations, announcements



letter paper, notes



informals



calling cards

Why they all belong in your paper trousseau

Invitations, Announcements—these proclaim the momentous event to your relatives and friends. We recommend a superb quality of paper (we make none other).

In addition, Crane has created lovely stationery conveniences to help you succeed, gracefully, in your new role as the social head of the household. We've designed them in a wide variety of styles, colors, weights, weaves and finishes so that you may choose stationery that reflects your taste as it makes known your new name. All have a notable excellence, a luxurious texture achieved by using one-hundred-percent rag fibers, and each fills a special need.

Letter Paper and Notes. The need for these is immediate, for you'll want to write your "thank-yous" promptly and graciously on lovely stationery. And, of course, letters and notes with your new monogram or address are rewarding ways of keeping in touch with family and friends.

Informals. You'll soon be entertaining as husband and wife—and using handsome "informals" for the invitations. You'll use them to reply to similar invitations, too, and for many kinds of notes.

Calling Cards. You'll probably find these the most versatile of your stationery conveniences—for you'll use them in gifts of every kind, for introductions and brief messages.

Your Crane dealer is an authority on paper "etiquette" and engraving. He can be helpful in the selection of the paper and correct form for your invitations and announcements, and explain in greater detail the uses of Crane stationery conveniences. It is important to plan your paper trousseau well ahead, because of the time required for engraving and because the invitations should be sent out to arrive at least three weeks before the wedding. Crane & Co., Inc., Dalton, Massachusetts.

Crane's
FINE PAPERS

Slither. *Stretch*. Glide. *Stretch*. Undulate. *Stretch*. No bumps, no bulges to disturb those devastating curves, guided into place with Warshow's new *Stretch* Taffeta.* The now taffeta this year's small clothes can't be without. Taffeta shaped for today. Does what taffeta never did before. It stretches. Taffeta slim and sleek. Light but firm. Moves with the body, not against it. Perfect under knits. Won't ride up when you sit down. Don't you want it? You certainly need it.
Shown: Half slip, about $8.00.
Sizes: Petite, Small, Medium, in demi-lengths. Petite, Small, Medium, Large, in short and average lengths. Colors: White, Black, Ivory.
At main store and branches of: Bonwit Teller, New York, I. Magnin, West Coast, Julius Garfinckel, Washington, D.C., Halle Bros., Cleveland, Rich's, Atlanta. And fine stores everywhere. Prices slightly higher in West and Southwest.

NOW YOU CAN STRETCH LIKE A LADY



Warshow's New Stretch Taffeta® in Half-Slips by Fischer

H. Warshow & Sons, Inc., 45 West 36th Street, New York. Dress by Goldworm. *Made of Du Pont Nylon and Lycra® Spandex.



Sakowitz turns back the clock to take Hats Off to Houston

Sakowitz
HOUSTON

Old Charter's famous clock collection ticks off a two week salute to Houston (October 2-17), where the fashion pendulum swings back to turn-of-the-century elegance at Sakowitz. Shown above, a rare interpretation of this elegance—beside the rarest of rare bourbon by Old Charter—a lace cage dress designed by PAT SANDLER OF HIGHLIGHT exclusively for Sakowitz. It's the kind of "Black Gold" that makes Houston the oil capital of the world.

The clock ticks a full 7 to 12 years to age Old Charter, the rarest of rare bourbons.



Texas' 10-gallon salute to the big cattle country with Old Charter

Sakowitz
HOUSTON

Setting the stage here: a relic of Houston's cattle-driving days—and a coat that couldn't be any year but now. Sculptured broadtail lamb by SWAKARA, designed exclusively for Sakowitz, cut round and swinging with the special sophistication that goes in Houston, heart of the big fashion country.

The fashion drink: Old Charter, a rare bourbon, a very smooth salute itself.



Sakowitz lights up the gaslights with the warmth of Old Charter

Sakowitz
HOUSTON

Straight out of the gaslight era comes the inspiration for a dress that's Totally Today. OSCAR DE LA RENTA FOR JANE DERBY creates this magnificence for Sakowitz alone. Its light-catching quality: a wealth of beads, a wealth of Art Nouveau color . . . Coloring these modern light years of advancement—Houston—the city that has become a seat of science through its natural gas industry.

The glowing source of pleasure here: time-honored Old Charter bourbon.



The toast of the Gulf Coast—Houston's great port

Sakowitz
HOUSTON

Houston's man-made ship channel makes it the third largest port in the United States. Since paddle-boat days, Sakowitz has believed in the feminine fashion genre. A fine example, above, by JEAN LOUIS: cut-velvet with all the amenities of white collar, cuffs, charming flower. This whole feeling of ante-bellum charm—the leisure to enjoy life and other people—expresses the aura of the Sakowitz salute to Houston.

The toast of Houston: the rare flavor of Old Charter bourbon.



Sakowitz takes Hats Off to NASA, Houston's Space Center

Sakowitz
HOUSTON

Houston is the city that sends out the beeps to keep the space race running. It all started with bi-planes and evolved into rockets and NASA. NASA is a group of magnificent men—it is also Houston's manned space center, Sakowitz is Houston's fashion star. Shown above, Sakowitz' very exclusive smockshape by TEAL TRAINA in an etched black on white silk crepe.

Hats off to Old Charter—a rare bourbon of the first magnitude.



Old Charter cheers a great Houston tradition—Sakowitz

Sakowitz
HOUSTON

Sakowitz—it's a Houston store, born and bred with its own brand of luxurious chic: to wit, this dress and demi-jacket designed exclusively for Sakowitz by DONALD BROOKS. This kind of fashion smash is one of Sakowitz' trademarks. Another: the annual excitement that takes over the store—this year it's the fascinating collection of memorabilia and historical recreations of Houston to be seen from October 2—17.

The cheering drink of tradition: Old Charter, the bourbon that didn't watch the clock.

STRAIGHT BOURBON WHISKY • 7 & 10 YR.—86 PROOF • 12 YR.—100 PROOF • ©OLD CHARTER DIST. CO., LOUISVILLE, KENTUCKY.

Perfect Finish



The contemporary foundation for everyone who wants superb coverage.
Perfect Finish gives you precisely this—in the subtlest way imaginable.
Six softly blended shades, from light to deep tan.

Elizabeth Arden

NEW YORK • LONDON • PARIS

Just when you want to feel free, does your slip get too close?



Does it just ache to be taken off?

So many slips do.

The problem is the fabric is too dense and flat.

It won't let air in. Or out.

The answer is a new, lighter, airier tricot fabric made with Crepeset® nylon.

Crepeset is permanently pebbled and textured. It lets air circulate underneath.

So the slip doesn't cling to you as much. Or feel as stuffy.

It won't crowd you. Ever.

FORMFIT/ROGERS makes the fresh little chemise slip. Colors: White with black lace trim.

Bonwit Teller— New York, N. Y., Dayton Co. — Minneapolis, Minn.; Jordan Marsh — Boston, Mass., Miami, Fla., Fort Lauderdale, Fla., Orlando, Fla. • Crepeset is a reg. T.M. of American ENKA Corp., Enka, N. C.



Blonde with coco lace. Sizes: 32-36. Price $16.

Also a demi-slip in extra small, small, medium and short short. Price $9.

All in Crepe '67 fabric from Burlington.

Crepeset Nylon by Enka



THE HEIRLOOM SUIT

Collector's item: this crepe-textured treasure of worsted. Shown in Heritage Red. New longer look with proportioned tailoring for tiny, typical or tall. About one hundred dollars. Other HS&M suits from ninety to one hundred twenty-five dollars.

STYLED BY ANDREAS FOR HART SCHAFFNER & MARX

SILVERWOODS, Los Angeles, California • HASTING, San Francisco, California • MOORES, San Francisco, California • RALEIGH HABERDASHER, Washington, D. C. • BASKIN, Chicago, Ill. • D. J. STEWART, Rockford, Illinois • PATTERSON FLETCHER, Ft. Wayne, Indiana • SIMON & LANDAUER, Davenport, Iowa • DELANO, Boston, Mass. • WARREN GARDNER'S, INC. Gastonia, N. C. • LONG'S, Rockingham, North Carolina • AVARD'S. Nashau, N. H. • McALPINE-BARTON & CO., Batavia, N. Y. • KASSEL BROTHERS, Middletown, N. Y. • WALLACHS, New York, N. Y. • M. SHWARTZ & CO., Poughkeepsie, N. Y. • C. N. VICARY, Canton, Ohio • JACKSON & MOYER, INC., Philadelphia Pa. • SCHREIBER'S, INC., Scranton, Pa. • HAL LEWIS, Washington, Pa. • JAS. K. WILSON, Dallas, Texas • FRANK BROS., San Antonio, Texas • FRED M. NYE CO., Ogden, Utah • ARTHUR FRANK, Salt Lake City, Utah • SHULMAN'S, Norfolk, Virginia • OLSON & VEERHUSEN, Madison, Wis.

Think pretty... Seamprufe does



You're a woman and Seamprufe knows it. Dream in, travel in this sleek new shift of Chemstrand Blue "C"® nylon in Ultrafinesse quality Burlington tricot, smocked and banded high in satin. Spanish gold, pink glow, heaven blue, watermelon. Petite, small, medium, large. Shift, $7. Coordinated coat, $11. At Bloomingdale's, New York; Famous Barr, St. Louis; Rich's, Atlanta; Sanger-Harris, Dallas; Broadway Dept. Stores, Los Angeles and other fine stores. Seamprufe Incorporated, 412 Fifth Avenue, New York, N. Y. 10018

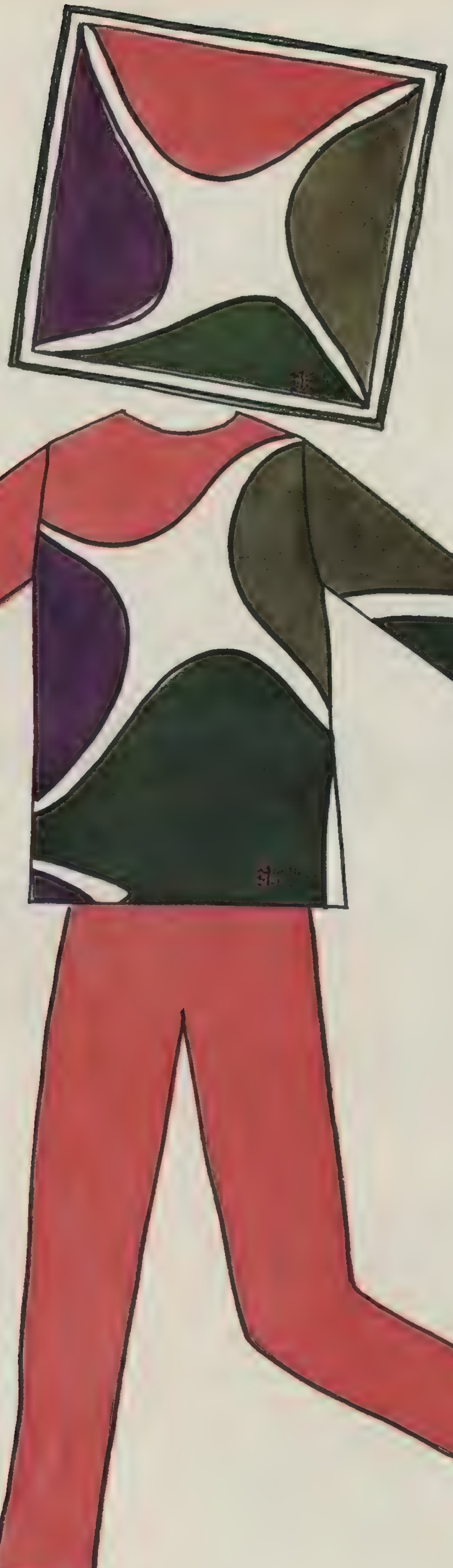
NYLON CHEMSTRAND

Seamprufe



Vera paints a Sundance

COPYRIGHT SCARVES BY VERA, INC., 1966





Here's Vera.

Cheers Vera. Vera the artist who paints Peru. A civilization of centuries summed up in a sun. A sizzle of sun known as a Sundance drawing faraway Peru nearer and nearer to Vera.

The most faraway left is the Sundance scarf, a 28″ square of pure silk twill painted so scorchingly Peruvian Vera couldn't resist putting four colors together in six different ways, each way about $6.00. Nearer is Vera's silk overblouse Sundancing over Sundance Ban-Lon® pants of Du Pont nylon. Vera patterns the overblouse after the scarf and designs it so you're one whole Sundance front and back including your three-quarter sleeves in all the same colors, of course, for about $19.00. Sundance pants pull on in fourteen (count the ladybugs please) fourteen colors that prove themselves a match for anything, for just about $16.00.

Dance into Lord & Taylor, New York (all stores); Jordan Marsh, Florida; Bullock's, California (all stores); Filene's, Boston; Julius Garfinckel, Washington, D.C.; Shillito's, Cincinnati; and more nice stores far across the country. See Peru via the overblouse in sizes 8 to 16. See Peru via the Ban-Lon® pants in sizes 8 to 18.

And expect to see prices a tiny bit higher in the West. Don't pack, just go.

See Peru via Vera®.

Tops, pants, shifts, scarves, linens and more by Vera®

THE VERA GALLERY, 417 Fifth Ave., N. Y. 10016

and signs one just for you

Scandinavia's secret season

By Anne Chamberlin

I've always hoped I could skip Scandinavia. Those bright Kodachromes of healthy faces, gay costumes, cheerful folkways, and clean, American-looking food have all rather frightened me. I find there is nothing more depressing than going somewhere where you're supposed to be having a good time.

It was only last year, when my work took me unexpectedly to Copenhagen and then later to Stockholm and Oslo—*in the winter*—that I discovered that the cobalt skies and laughing scenery are part of an elaborate Scandinavian plot. They've managed to persuade the Tourist Rampant to turn up on schedule year in and year out to trample the tulip beds in one horrendous stampede that only lasts for the flickering moment when the summer sun paints the landscape to match the postcards. The rest of the year, a glorious Secret Season that takes place almost entirely in the dark, they have sneakily kept for themselves.

The device has worked so well for so long that when the Scandinavians stumble on a tourist up there in the Dark Season they seem positively shocked. I was constantly looked on as someone who had missed the last train home and badly needed help. I wasn't just a run-of-the-mill rubberneck; I was an emergency. Whole volunteer committees would form up on the trains to get me off at the right station.

I was led by the hand from the bookstore, where you do not buy typewriter paper, to the paper store, where you do. I was pointed in the direction of the Post Office as though I were a lost plane coming in on instruments. I began to have such an inflated illusion of my own importance that when I went back to Paris, it took the French two full weeks to cut me back in size.

The daylight on winter days in Scandinavia is only a pale, grey lightening of the sombre overhead canopy, like partly opening the Venetian blinds before a thunderstorm. And it only lasts a few hours. It crowds every day and gives a sense of having to do everything quickly and intensely before it all blanks out again. Scandinavians were always urging me to hurry, "so you can get to it in the daylight." And the reward for haste is a luxurious evening six hours deep before it is even time for an early dinner.

In the dark, one is absolutely exonerated from sight-seeing. In fact, a good many of the tours no longer exist. Tivoli Gardens, those fabled pleasure domes linked by lakes, bright lights, and rich food, are only a darker empty patch along a damp avenue in Copenhagen. The pavilions deserted, a few stray birds walking on the ice, some torn scraps of paper, and the whole desolate scene locked away behind a heavy iron grille. No need to suffer so much as a single hour of compulsory merriment. And how easy to face the "You mean you didn't visit Tivoli in three weeks in Copenhagen?" when you get home if you make the point it was behind bars, with a string of dead light bulbs replacing the sparkle.

I saw the castle at Elsinore—or at least I *think* I saw it, because in that light it's hard to be sure. But I never saw the Little Mermaid. She was out there somewhere in the dimness, I suppose. But the night always caught me before I could make sure.

In most strange cities I can patch together a notion of the geography by taking long walks, and by a vague visceral feeling for north and south—or even east and west. In those winter weeks in Scandinavia I had to wrestle my mind to make it point north. Every instinct insisted for some reason on putting it to the south. With no sun rising or setting behind the snow and mist, there is nothing to drag you back into an orderly sense of the universe.

After being just as lost in Stockholm and Oslo as I had been in Copenhagen, I developed a theory that one could venture out safely with a street map of any of the three cities, interchangeably. I spent several days quite happily in Copenhagen, operating off a map of Oslo. To go around the block is to be like the fellow in Jerome K. Jerome's *Three Men in a Boat,* who thought he knew his way out of the Hampton Court Maze. It is best to follow the example of Jason, and carry stout thread. Give one end to your concierge when you leave the hotel in the morning, and unwind it as you go.

My work took me almost every day to a suburb outside of Copenhagen, which I reached by taking a *tog,* a railway train, from the East Station. I always walked to and from the station, always in the dark. The way was lined with shops, but anything I bought in the morning had to be carried to and fro on the train, and by the time I came back the stores were closed. It prevented any wavering in my anti-souvenir policy, but I began to be obsessed by what I *might* buy if I ever *could.* It was how I got tangled up in the camellia toothpaste and the phantom pastry store.

Because one afternoon the shops *were* open, and I wove a drunken path in and out of every one of them. In one pastry store on a corner I saw a dreamy warm concoction that looked like a deep-dish apple pie, drenched in cinnamon and all wrapped up in a macaroon. The saleslady spoke no English, but we made ourselves perfectly clear to each other. I pointed to the pastry. It was obvious from the outside what the inside was going to taste like, and she could see that I was in a sinful fit of gluttonous anticipation.

"Are you *sure* one is all you want?" I could understand her Danish perfectly without knowing a word of it. I nodded. She asked me once again, carefully, like one of those Delphic figures who turn up in fairy tales, when the answer determines whether you marry the prince and live happily ever after or spend the rest of your life scrubbing floors; whether you think heroically or like a mouse. "Only one," I said, mousily.

I stayed in Copenhagen for about ten days after I ate that macaroon-wrapped deep-dish apple pie and I never saw another one like it in any pastry store—and the print of my nose was on every windowpane. And I never could find that corner pastry store again in twenty trips to and from the East Station.

The camellia toothpaste was the tube of *Binaca med camille* I saw in the window of an Apotek. I couldn't think of anything better for a drab tooth on a dark day than Binaca with camellia in it, so I started up one of those hands-across-the-language-barrier conversations that took up most of the equipment in the store. The pharmacist came out of his office in his white coat and drew a picture of what looked like a white flower. "Like the kind you wear in your hair?" I suggested, pointing. He looked so stricken that we took to the dictionary. Turned out to be toothpaste with chamomile. I was glad I bought it even if I couldn't wear it in my hair.

"Everyone in Scandinavia speaks English" had been another enthusiasm of returning travellers that had put me off the place. A fading pleasure of travel, as the whole world is about to be homogenized like a dubbed movie, is hearing a new set of sounds when people talk. The most banal nattering sounds

(Continued on page 67)



This one's all yours.
You Goddess.
Imagine slipping
into this thigh-high,
laced-top wisp of a
chemisette. Who could
ask for anything
more? $13. Yours,
at beautiful stores.

Van Raalte

because you love nice things

Jacqueline®



LOVE THAT SHOE

At The Fashion of Columbus; Adam, Meldrum & Anderson Co., Buffalo; Steinfeld's, Tucson; Lovemans, Chattanooga; Furchgott's, Jacksonville

LOVE THAT SHOE



Love those bows in front, straps in back...love those new open for romance heart-throb colors. $15 to $17

WOHL SHOE COMPANY · SAINT LOUIS, MISSOURI
A Division of Brown Shoe Company

Jacqueline®

and Daytona Beach; Pomeroy's, Reading; Younkers of Iowa; E. W. Edwards & Son, Rochester and Syracuse; and other leading stores.

You Can Win a Job on VOGUE

Enter Vogue's 26th Prix de Paris

a career competition for college seniors, class of '67

PRIX DE PARIS QUIZ

Answer ALL questions in this section.

1. Write a profile of yourself. *(600 words or less)*
2. Write a beauty biography of yourself or someone you know well. Include full details about looks, diet, exercise (and this may mean tennis or swimming rather than more formal exercise routines), makeup, hair, fragrance, et cetera. If you think it relevant, name specific products used. *(500 words or less)*
3. Study the fashions in the August 1 issue of Vogue. Which one do you like most? Which one do you like least? Explain both answers, designating page for each fashion. *(100 words or less)*

Answer THREE questions in this section.

1. Suggest five names you think would be right for the full-page photograph and caption for Vogue's "People Are Talking About . . ." feature. Explain who each person is, why he or she is of current interest. *(300 words or less)*
2. Write a travel column for "Vogue's Notebook" about your home town or your college town. *(300 words or less)*
3. You are a copywriter assigned to prepare a fashion advertisement for a store to run in its local newspaper. Select any fashion from the editorial pages of the August 1 issue of Vogue as the one to be advertised, and designate the page on which it appears. Write a headline for the advertisement and appropriate copy.
4. What kind of work do you want to do for Vogue? Be as specific as you can, and then explain your choice. *(150 words or less)*
5. You have $500 to spend on major additions to your senior-year wardrobe. Shop from the August 1 issue of Vogue, and explain why the clothes you select are right for your life, why you want them, where you will wear them. After you have made your selections and designated each by designer's name and page number, specify shoes and accessories for each of your choices, but do not include their cost in your $500 total. *(500 words or less)*
6. Describe a college friend whose way of dressing is much admired and/or much emulated. Tell us how she explains her fashion philosophy and why the style she has created for herself is attractive and individual. Describe one or more costumes she wears that best exemplify her way of dressing. *(500 words or less)*

Your Quiz, and the enrollment blank below, are due on October 21, 1966 at the latest. Please send them to:

Prix de Paris Director, Vogue
420 Lexington Avenue, New York, New York 10017

PRIX DE PARIS RULES

1. Each entrant must be graduated during the scholastic year 1966-1967, but prior to September 1967, and must receive the Bachelor of Arts degree or its equivalent from a college or university within the United States.
2. Each entrant must send in the entrance blank on this page, or reasonable facsimile thereof, by October 21, 1966.
3. No entrant may be in any way connected with The Condé Nast Publications Inc., nor related to any of its employees.
4. There will be a first- and second-place winner. The first-place winner will receive a year's job with Vogue as a Junior Editor and will accompany the Vogue Editors to Paris to cover one of the Paris Collections during this year. The second-place winner will receive a six months' job with Vogue as a Junior Editor. There will be ten Honourable Mention winners, each of whom will receive a $50 United States Savings Bond and top consideration for jobs on any Condé Nast magazine.
5. The 26th Prix de Paris consists of a quiz to be answered by all contestants, and a thesis which those who pass the quiz will be eligible to submit. Each entrant who is eligible to submit a thesis will be notified by Vogue by December 19, 1966.
6. Quiz and thesis will require answers to questions on fashion and beauty, and on non-fashion subjects (books, movies, art, theatre, music, personalities, et cetera).
7. The quiz appears here. Answers are due on October 21, 1966. Subjects for the thesis will be published in the January 1, 1967 issue of Vogue. The thesis will be due on February 6, 1967. Although questions in the quiz and thesis are editorial in nature and are based in part on material appearing in Vogue, it is not necessary to subscribe to the magazine to enter the competition.
8. Papers will be graded on writing ability, grasp of subject, general intelligence, originality, and demonstration of special talents.
9. All material submitted must be typewritten double-spaced on one side of the page, on paper not larger than 8½ by 11 inches. Your name and college, plus the quiz and question numbers, must appear at the top of each page. All material submitted becomes the property of The Condé Nast Publications Inc. and will not be returned.
10. The judges of the competition will be a board of Vogue Editors, and their decision will be final. Any dispute that may arise as a result of the determination of the contest shall be adjudicated solely under the laws of the State of New York. Judges reserve the right to hold personal interviews with the finalists before selecting winners. Winners of Vogue's 26th Prix de Paris will be notified by April 17, 1967.

Name_____ College_____ What Degree_____

Your Address at College_____ Date of Graduation_____
street city state zip code month year

Home Address_____
street city state zip code



Who says a fine watch can't be exciting?

Not Hamilton!

Proof: New American Classic.

An American Classic in the making, years ahead of its time . . . elliptical dial in oval case of Midas-touched 14-Karat Gold and jacquard-textured bracelet. This American Classic has a superb 17-jewel Medalist movement, shock-resistant, anti-magnetic, with unbreakable Dynavar mainspring to assure you of the finest in American craftsmanship. So, if you've got the money... for yourself or for a gift, put it where the excitement is—on a Hamilton. At your jewelers.

If you want more than time, get a HAMILTON

American Classic T, $99.50 Other American Classic watches from $85 at Hamilton Jewelers.
Available in Canada and more than 50 other countries.
© Hamilton Watch Company, Lancaster, Pennsylvania, U.S.A.



Warner Slimwear-Lingerie • A division of The Warner Brothers Company.

IF YOU TAKE OFF YOUR DRESS AND THIS IS ALL YOU SEE, YOU MAY BE COLOR-BLAND.

*DuPont's registered trademark for its nylon.



WARNER'S RECOMMENDS PINK-ADILLY.

It will make you feel better. About 5 pounds lighter. And a few years on the sunnier side of whatever it is you are. There are Pink-adilly™ undies for dull days. Pink-adilly sleepwear to leap into bed with. And if you feel like wearing that trapezy little sleep shift under a shifty little trapeze, go to it. Lord knows, the real you isn't all white tricot. Sleep shift $11. Bra $6. Girdle $12. Half-slip $5. **PINK-ADILLY LINGERIE IN TRICOT OF ANTRON.***



Heavenly Shoes

By Air Step

Find your favorite style in the Zany Zodiac

Aries ♈ **March 21—April 19.** You instinctively choose fashions of pure elegance.

Taurus ♉ **April 20—May 20.** Everything you wear is a wonderful mix of comfort and style.

The Aries-Taurus shoe is an easy-care pump of smooth black Corfam®. Elasticized top edge. Also in brown, red, or blue smooth Corfam.

Gemini ♊ **May 21—June 20.** You like wearing everything with dash and flair.

Cancer ♋ **June 21—July 22.** You understand each season's fashion message; then adapt it to your own way of life.

The Gemini-Cancer shoe is the last word in round-toed, chunk-heeled looks, and perfect for fall, in rough-brushed brown suede.



Leo ♌ **July 23—August 22.** The keynote of your style is a marvelous individuality.

Virgo ♍ **August 23—September 22.** Born under the most fashion-conscious sign, you have a flair for the small, perfect detail.

The Leo-Virgo shoe is a fashion patchwork of rich fall colors . . . with cushiony comfort and an ultra-walkable ribbed sole.

Libra ♎ **September 23—October 22.** Brilliant color instantly attracts your artistic, perceptive eye.

Scorpio ♏ **October 23—November 21.** Your intense, dynamic personality means your fashion decisions are flawless.

The Libra-Scorpio shoe is a snappy, strappy style, and a delight to the eye in bold, bright red grained kid.

Sagittarius ♐ **November 22—December 21.** Easy, wearable styles reflect your spirit of get-up-and-go.

Capricorn ♑ **December 22—January 19.** You are a thoughtful, considerate person, and choose your clothes for their femininity.

The Sagittarius-Capricorn shoe is an elegantly ladylike pump of smooth brown calf, trimmed in black.

Aquarius ♒ **January 20—February 18.** You succeed in everything you attempt, and always look beautifully dressed.

Pisces ♓ **February 19—March 20.** You are happiest when your clothes reflect the uncluttered look.

The Aquarius-Pisces shoe is the very In, buckle pump, and now so easy to care for in smooth black Corfam. Suede or Corfam in many other colors.

LEATHER REFERS TO UPPERS. CORFAM IS DUPONT'S REGISTERED TRADEMARK FOR ITS MAN-MADE FOROMERIC.

Air Step shoes are priced from $15. Brown Shoe Company, St. Louis.

Air Step®

BROWN SHOE COMPANY

QUALITY AT YOUR FEET®

Bright idea for dinner tomorrow night:

Have it in Paris. Apéritifs along Boulevard St. Germain. Dinner for two in a Right Bank rendezvous. Coq au vin. Mousse au chocolat. Ambiance you can't find in New York. Or anywhere.

It's all yours, almost any night you like. Just give us the word and we'll have you off and winging—with no fuss and for surprisingly little money. To prove it, ask us about a 14-21 day Jet economy ticket to Paris.

Prefer to fly somewhere else? We fly straight through to 27 European cities—twice as many as anybody. We also have the most flights. Cuisine by *Maxim's of Paris* in both first-class President Special and Rainbow Economy. Just see a Pan Am Travel Agent or call us.

PAN AM

And you'll have the good feeling that comes from flying the very best there is: the world's most experienced airline.

Suppose you take off tomorrow morning. Have lunch on us.



Scandinavia

(Continued from page 56)

quite stimulating if you can't understand it, and it's a terrible day for a Berlitz student when all those exotic noises suddenly fall into place and turn out to be people asking each other what time it is.

No need to worry about this in the Secret Season. All those English-speaking Scandinavians go back to Central Casting where they came from, the English signs are put away so the fog won't rust the paint, and the traveller is turned loose to run and tumble on his own in a wonderful shadow world where every word quivers with mystery and portent.

The first one I fell for was "*Og.*" I saw it in a newspaper headline on the way into Copenhagen on the airport bus, and then later I saw it nearly everywhere. It was a sad blow when I accidentally found out that this Viking signal, summoning visions of Odin pounding on his armour in the thunderheads of Heaven, only meant "and."

In Oslo I came out of a food store with some marvellous orange goat cheese that tasted like cocoa butter and a shopping bag that said "*For god smak!*" on it in big red script. In Copenhagen you write a cable on something called a *telegramblanket,* and at my hotel a perfectly splendid bronze statue was made more so by the tablet at its armoured feet which read: *Kong Arthur af England.* How much more kingly is *Kong* than King. A book in Danish is called a *bog,* which cuts straight to the point in one syllable. And then come the delirious perversities: *Love* means promise; *mad* means food; *dog* means however; *gods* means goods; *grim* means ugly; *sin* means his or hers. It's like taking all organized thought and switching it to another station.

I idly asked the waiter about an item on the dinner menu one night and it turned out to be Veterinarians' Midnight Snack (cold cuts and pâté). On the other side of the looking glass was the APPEAL from the Fire Brigade advising hotel guests what to do in case of fire. "If possible," it began, "alarm the Switchboard operator."

I bought a book called *Danish Made Easy* at the newsstand and it helped me to realize that Danish is, in fact, impossible. With a grand sense of release one can abandon all attempts to master it, and be swept along in a magical state of bewilderment.

It's perfectly safe to go to American Express during the Secret Season, in fact the one in Copenhagen is like a trip to the back side of a coin. There are all sorts of signs around that bespeak what must be in season a perfectly chaotic situation. "Please do not sit on the glass," reads one severe little plaque on top of a glass case containing a model ocean liner. It suggests a pack of bearded, unbathed youths, with Beatle hair and sandalled feet, storming the mail counter. And then on the stairs another one: "You are kindly requested not to sit on the stairs due to the heavy traffic." The empty counter where the bus tours are booked, the man reading a book behind the Hertz counter, and all of them caged behind heavy breastworks suggest a horrendous scene when the lights go on again. The day I was there I was the only living soul on the customer side of the fortress. The young lady in the cage with the calculating machines compared my signature very carefully with my credit card,

(Continued on page 70)

What green folding stuff will multiply each year?

Leaves on a tree

Pay to plant one on your city street. For information talk to your Park Department, which will give a permit, advice, and provide a list of private gardeners to do the work. The price: about $115 to $190 for tree and planting in many U. S. cities.



The Magazine Advantage...



IN THEIR family, probably like yours, magazine reading is handed down like silverware.

They had the most exciting trip before arriving at this destination and this decision — a trip through dozens and dozens of provocative, informative magazine pages.

They've gotten all kinds of stylish ideas . . . from editors, who write about fashions custom-cut to the readers' dreams . . . from advertisers, who tell them all the things their good taste and good judgment need.

They have the Magazine Advantage. They shop at home in a leisurely tour through pages which make possible the study and restudy of styles in complete comfort and confidence. Magazine people look, buy and live so well.

MAGAZINE READERS
Read Much More Into Their Lives

MAGAZINE ADVERTISING BUREAU OF MAGAZINE PUBLISHERS ASSOCIATION


Lycra®:
the mark of a real woman
Her body is younger, softer,
free-er—girdled, but who's to know.
Lycra* spandex is what does it. Makes the
most of what a figure's got. Or, finesses nicely
what nature forgot. Make *your* own mark in
this man's world. Wear—look for—foundations
elasticized with "Lycra". There's a style,
a weight that controls every figure.
At ladylike stores everywhere.
*Du Pont's registered trademark.
DU PONT
REG. U. S. PAT. OFF.
Better Things for Better Living...*through Chemistry*

YOU HAVE A DATE WITH

dan millstein

This woman of fashion has a luncheon date at the Colony. She wears a Dan Millstein Persian trimmed costume.. so elegant yet so exciting in Winter Green with Black Persian and Sandlewood with Umber Persian about $200. **Bloomingdale's, N.Y.; B. Forman,** Rochester; **The Blum Store,** Phila.; or write Dan Millstein, 205 W. 39 St., N.Y.



SHE KEEPS HER DATE WITH

CARAVELLE®
BY BULOVA

Elegance and excitement in Caravelle's new SAFARI COLLECTION — high fashion jewel levered watches with fur-like straps. In exotic shadings of giraffe, leopard, and ocelot. The price is a pleasant surprise at jewelry counters everywhere or write Caravelle, division of Bulova, 630 Fifth Ave., N.Y., N.Y.

Scandinavia

(Continued from page 67)

held it up to the light, and finally said crisply that I could have five hundred dollars every three weeks. I felt she had been trained in a hard school.

Money transactions remind me of another Scandinavian advantage which could probably span the seasons, but is somehow heightened by having all financial dealings take place in a dim light. It is possible, by the time one reaches one's third Scandinavian country, to become entirely separated from the meaning of money. I perhaps got a head start on this by buying my first Danish kroner in Paris with a hundred new francs. The man at the *Change* booth patiently explained what one krone is to one new franc, but since the last francs I understood were Old Francs, I had to spend the rest of the afternoon multiplying our remembered conversation by a hundred.

I exchanged my Danish kroner for Swedish kronor, and my Swedish for Norwegian and, back in Copenhagen, my Norwegian for Danish again and I felt clean and pure. The young man in the Privatbanken offered to take the Norwegian coins left over from that transaction and "throw them away for you." When you pay a commission to have someone throw away your change, you can figure the Marshall Plan is over, even if General de Gaulle hadn't mentioned it.

I found that even a lifetime of packing all the wrong things couldn't make me flunk the wardrobe test for Scandinavia's Secret Season. The problem is not so much to look good as to keep warm. And since nearly everyone you meet is either coming down with or recovering from a cold in the head, you don't even have to feel well.

But the terrible day came when the whole cosmos suddenly seemed to go off the track. I couldn't imagine what had gone wrong in the world until I noticed a shaft of sunlight shattering the soothing grey fog. "If you stay here much longer," a Danish friend warned me, "you will see our Green Season." The Green Season can be only a step from the cobalt skies and the laughing lawns on all those postcards and I rushed for the next plane out before the magic winter pumpkin could turn back into that postcard summer coach.

Vogue Patterns

(Continued from page 180; other views, yardages, details)



6934

The short, spangled, silver float for dancing—high-waisted, long-sleeved. Vogue Pattern 6934; Misses One-Piece Dress. Sizes 10 to 16. Size 14 requires seven yards of eighteen-inch sequin fabric. Price: $1.50. In Canada, $1.65.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL FROM VOGUE PATTERN SERVICE, P. O. 549, ALTOONA, PA. AND IN CANADA, AT P. O. BOX 4092, TERMINAL A, TORONTO 1, ONT. FOR FIRST CLASS MAIL, PLEASE ADD 10C FOR EACH PATTERN ORDERED. NOTE: CALIFORNIA AND PENNSYLVANIA RESIDENTS ADD SALES TAX.

The Money Look

As The Stockbrokers To Know, Paine, Webber, Jackson and Curtis deals with one of the most enduringly fashionable Looks in the World. Money.

Fashions change. But not the attractiveness of sound growth or income stocks and bonds. As the Stockbrokers To Know, we concern ourselves with the imaginative yet responsible care, handling, and cultivation of money through investments in securities.

We've been at this seriously since 1879. Quite successfully, too, to judge by our nationwide chain of 49 offices, our status as one of America's most respected investment firms, and by the number of women we list among our clients.

As you know, one of the essential differences between men and women is—that the latter are richer (statistically) than the former. To help you retain that superiority, we suggest you pen a note to our Women's Department for a very fashionable investment publication, telling what Paine, Webber can do for you. It's all about money and how, in our judgment, you may make the most of it.

PAINE WEBBER JACKSON & CURTIS

Members of the New York Stock Exchange

25 Broad Street, New York
Offices Coast to Coast



Important securities—a sound financial program via the well researched investment ideas of Paine, Webber, Jackson & Curtis, and the incoming military maneuver of our wool tent coat in autumn gold and grey, showing a margin of the figure following dress, by Barney Max exclusively for SANGER HARRIS
DALLAS

Hail the return of fashion's greatest luminary: the long evening dress of gleaming antique satin, cascading in an A-line sweep from the barest of backs. What gives it its concentrated candle power? The radiance of Acele* acetate in the blend! In a spectrum of opulent shades. And white or black. 6-16. About $65. At Carson Pirie Scott & Co., Chicago; G. Fox & Co., Hartford; Lord & Taylor, New York; Strawbridge & Clothier, Philadelphia; Weinstock-Hale, Sacramento. And fine stores everywhere. Gown shown: 55% Acele* acetate, 45% rayon.
*Du Pont's registered trademark. Du Pont makes fibers, not fabrics or fashions.



DUPONT
REG U.S. PAT. OFF.
Better Things for Better Living . . . *through Chemistry*

VOGUE'S

The sunlit Auchincloss-Rutherfurd wedding in Newport

"It was too perfect to be real," a guest said, "but it *was*." For the reception after the marriage of Miss Janet Jennings Auchincloss and Mr. Lewis Polk Rutherfurd, the late-afternoon sunlight of Newport, Rhode Island, rinsed the gleaming young faces, the open green-and-white-and-leafy tent, the terraces of Hammersmith Farm falling away to fields of grazing ponies and foals, and "as if that weren't enough" a regatta, sails stung with sun, sliding by to the harbour beyond: Backdrop for a wedding another guest called "almost heroic—they are both so good-looking and so good." (They are now in Hong Kong where Mr. Rutherfurd will teach.) For some six hundred guests, Mr. and Mrs. Hugh D. Auchincloss managed to give their daughter's reception the allure


1


2


3


4

NOTEBOOK

of a happy country gathering. Perhaps it was the number of appealing bridesmaids, flower girls, pages, all in crisp white and pale blue. Perhaps it was the flocks of children, many at their first wedding because, one mother said, "This wedding was the way I want them always to think weddings should be."

1. The Nuptial Mass in St. Mary's Church. 2. Mr. and Mrs. Lewis P. Rutherfurd, flanked by his parents, Mr. and Mrs. Winthrop Rutherfurd. 3. Mrs. John F. Kennedy, Mr. Hugh D. Auchincloss, junior. 4. Miss Virginia Guest, the maid of honour. 5. Flower girls Caroline Kennedy, Linda Rutherfurd. 6. Mrs. Hugh D. Auchincloss dancing with Mr. Winthrop Rutherfurd, junior, his brother's best man. 7. The bride with Mr. Hugh D. Auchincloss. 8. Among the pages: Thomas G. Auchincloss, junior; Cecil L. Auchincloss; John F. Kennedy, junior; Ivan Steers; Hugh Steers.



5



6



7



8

PRICES SLIGHTLY HIGHER IN THE WEST

© THE VILLAGER, INC., 1966, MANNEQUIN DES. REG. U.S. PAT. OFF.



Outline

The 4 x 4 checked woolen suit, strongly marked off with solid-color edging.

About forty-five dollars at good stores and college shops

The Villager®

1407 Broadway, New York 10018



You will love this Miniature French purse for its practicality and charm.

Closed it almost fits in the palm of your hand. Opened, it carries your dollars, change and other personal items. Exquisitely crafted by Bond Street Ltd. in genuineCobra in red, black, jade, amber and purple; price $8.00. In Baghdad kid; $6.50. It also comes in beautiful exclusive imported fabrics. At fine stores everywhere or write Bond Street Ltd., 30 East 33rd Street, New York City 10016.

trademark

Bond Street Ltd.



Etienne Aigner

LINEN AND LEATHER BAG ABOUT $36.
LINEN CROCHET GLOVE ABOUT $9. LINEN STACKED HEEL SHOES ABOUT $23.

Lord & Taylor and authorized dealers
Etienne Aigner, 22 West 32 Street, New York City



Be an Angel... ZIP your subscription order address... *and* all your other mailing addresses too!

VOGUE'S NOTEBOOK: THEATRE

By ALAN BRIEN

The Bellow Plays

"*witty, sardonic, shocking*"

Life-jacketed survivors adrift on the tide, the garrulous, seasick heroes of Saul Bellow's novels dream of a landfall on some paradisal shore. But in their hearts they know the best they can hope for is simply to keep afloat—afloat and still talking.

Now the virtuoso of the monologue has branched out into the duologue and thrown his ventriloquial voice onto the London stage in *The Bellow Plays*. The three mismated couples in these sex-war skirmishes move their lips convincingly but the accent and the intonation remain that of their master, witty, sardonic, shocking, and essentially serious. While each pair attempts to enmesh in the body, they remain virgin in the mind.

Bluntly stated the theme of *The Wen,* the most bizarre and hair-raising of the trio, is this: the obsession of a shy, famous physicist with a small peach-coloured mole he once glimpsed on the sexual parts of his childhood sweetheart long ago. She is now a parrot-beaked, bloated matron; he a balding, sedentary scientist. The action of the piece consists entirely of his gleefully excited attempts to re-illumine and revisit, with a specially designed torch, this remembrance of things past.

I can not recall another occasion in the theatre when every eye became so immovably rivetted upon one small portion of the female anatomy. Yet he would be a bold censor who could argue the experience tended to deprave and corrupt. Mr. Bellow's message seems to be that passion knows no euphemisms and desire does not overpower only the young and the beautiful. Brilliantly interpreted, in a series of varied guises, by Harry Towb and Miriam Karlin, *The Bellow Plays* are a rare treat for those who do not check their minds with their hats in the theatre.

The Prime of Miss Jean Brodie

"*conscious mimicry*"

There was no divergence among the critics over Vanessa Redgrave's performance as the heroine in Mrs. Jay Presson Allen's adaptation of Muriel Spark's novel *The Prime of Miss Jean Brodie*. They gave her the sort of rah-rah-rah usually reserved for smash-hit musicals. The Catholic Miss Spark's novel was basically a religious fable—the downfall of a giddily sacrilegious, narcissist schoolteacher who dared to play a goddess to her teen-age disciples. Much of the rich period background of pre-war Edinburgh was inevitably lost in translation to the stage. But it was generally felt that the gorgeous Miss Redgrave made the evening. Friends who have descended on London from all over the world to catch this much-publicized impersonation have, however, complained that it savours more of a revue sketch.

I think this reveals a misunderstanding of the variety of styles available to Vanessa Redgrave who is simultaneously a great actress and a star of the first magnitude. In many rôles, she has pushed naturalism to almost unnatural extremes so that the audience can no longer distinguish the player from the character.

Here she was giving a comic-operetta, extrovert display of conscious mimicry. It is not "real" in any obvious sense, but once we remember that teaching is itself a kind of acting, and most teachers wear an armoured skin larger than life-size, we realize that she is acting out a double-bluff with the genuine, private Miss Brodie brilliantly sketched beneath the surface of the imaginary, public Miss Brodie. Only at the end does the lonely deluded woman show through the elaborate plaster facade.

VOGUE'S NOTEBOOK:

BOOKS

By JEAN STAFFORD

The Pilgrim Hawk, "*paradoxes of love*"

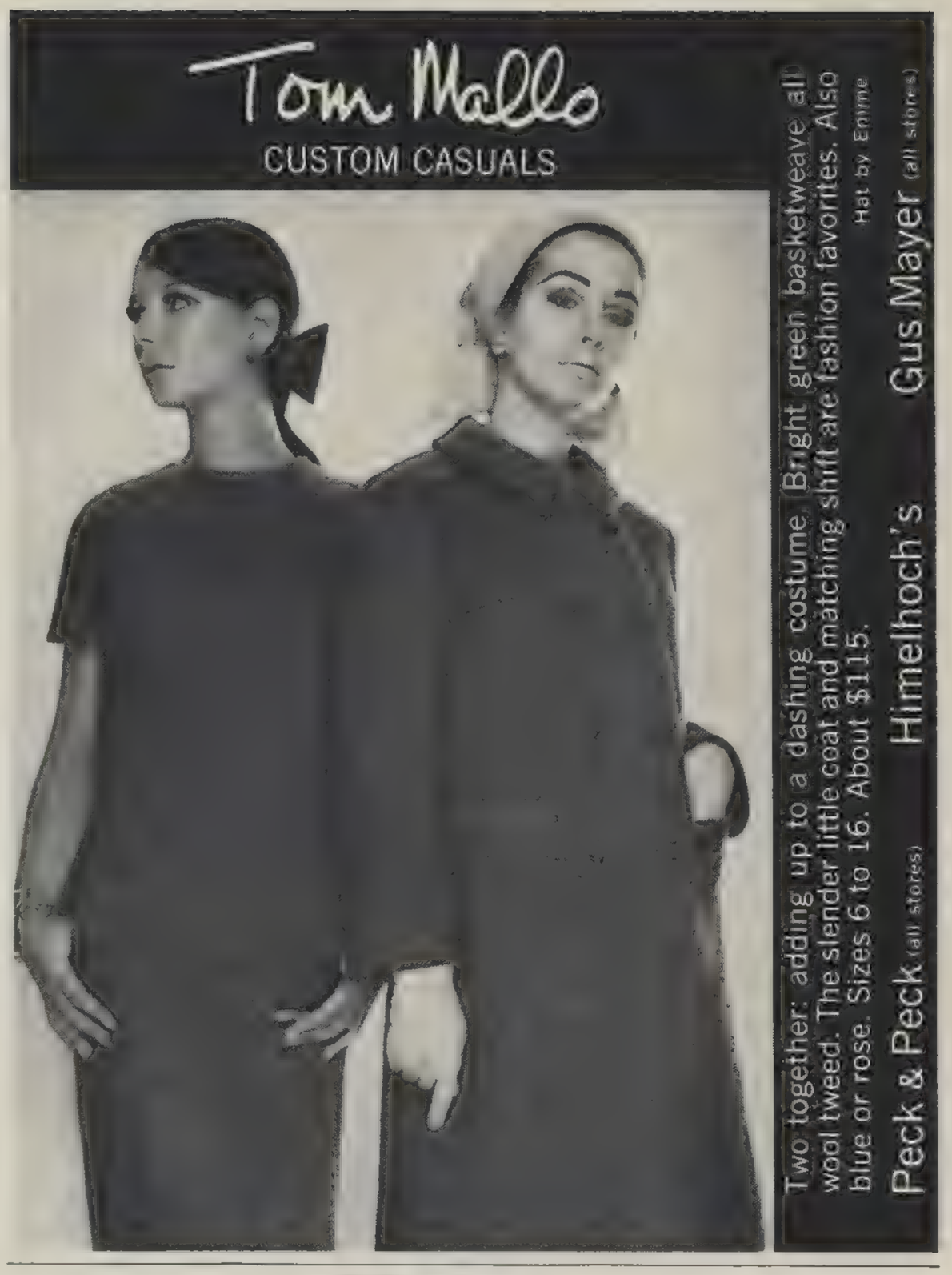
Glenway Wescott's novella *The Pilgrim Hawk*, first published in 1940 and reissued now by Harper & Row, has lost none of its merit in the intervening years. It is set in the restive twenties, but it is an undated and unbreakable integer. The Cullens, an Irish husband and an English wife, drop in on an old acquaintance at her house in the outskirts of Paris and, in the course of their visit lasting through an afternoon and into the early evening, they are observed by their hostess's houseguest whose anatomization of their relationship, sometimes clinical and sometimes compassionate, leads him to deductions on the vicissitudes and paradoxes of love which, if not radical in concept, are presented with such inventive imagery that they seem brand-new.

The Cullens are a recognizable couple: Well-heeled, uncommitted, they are members of the nomadic hordes that populated Europe after World War I, who changed their landscapes and their amusements as often as they changed their expensive clothes. What particularizes them in their genus is that Mrs. Cullen is never without her peregrine falcon, Lucy. Mr. Cullen, who fears the pilgrim hawk and hates it and is jealous of it, is driven on this calm and casual afternoon to disrupt the triangle in which he often feels himself the least important part. The tragedy of the pair is that beneath their antagonisms and their contempt for each other (the counterpart of Mrs. Cullen's complicated bird is her husband's alcoholism) there is the habit of authentic love on which they are hamstrung—they can not change and they will not flee. While this drama is being unfolded in the drawing room, another is being played out in the kitchen where the Cullens' Cockney chauffeur has invaded the premises of the volatile Italian cook and his sweetheart, the compulsively flirtatious Moorish maid. "Love-life goes on indefinitely," muses the narrator, "with less and less likelihood of being loved, less and less ability to love, and the stomachache of love still as sharp as ever." These people love and wish they didn't.

Under Gemini, "*a unique love*"

No one is more amused at being an identical twin than an identical twin, or marvels more. Isabel Bolton, née Mary Britton Miller, in her memoir, *Under Gemini*, recollects the heady power she and her twin knew and exercised when first they went to school: "We grew delirious with mirth . . . which was Mary? which was Grace?—Miss Kimball didn't know, the children didn't know, and by that time neither did we." The little girls, the youngest of five children, were orphaned early and were put under the care of a well-intentioned, genteel Miss Rogers who fancied diaphanous dresses of dove grey that matched her hair and her interior complexion. They lived in Springfield, Massachusetts, and in summer they went to the seaside farm of grand and rich relations whose house was "a cross between the Kremlin and a cuckoo clock." In the summer of their fourteenth year, while they swam together in the ocean, Grace was drowned.

Miss Bolton does not delve psychoanalytically into the condition of twinship, she presents it simply as a mystery, profound, entertaining, scary, containing the possibility of a unique love and knowledge beyond the understanding of people who were born single. She remembers, in faultless prose, those years of perfect alliance in which everything, even quarrels, was an act of complicity. And she states her sister's death, she does not surround it with interpretation; without shocking the reader or soliciting the reader's sympathy, she breaks his heart.





What is it she has that says Paris?



The Jean d'Avèze look, naturally*

For more than a decade, the beauty-conscious women of Europe have proved the wonders of Jean d'Avèze complexion-care products.

And it shows.

Jean d'Avèze cosmetics are unique even in Paris. (Discover why, for yourself)

There's nothing quite like *Crème de Jouvence* (the amazing night Crème) or *Crème Hydratante Pour Le Jour*, the delicate moisturizing Day Crème which doubles as make-up base.

Or even the refreshing light touch of *Masque de Jouvence*, the gentle beauty mask, that works wonders, on even the most sensitive skins.

In Europe, the smartest women simply adore Jean d'Avèze products *de Jouvence*.

Now you can adore them too.

They're here in America, at your favorite cosmetic counter.

Jean d'Avèze
PARIS

* *All Jean d'Avèze cosmetics are formulated of pure natural active substances, compounded and packaged in France, and flown fresh from Paris to America.*



Available now at *Bullock's Pasadena Hafter's-Haggerty*, and other fine stores.

Distributed by DALKEITH INTERNATIONAL, INC. 9030 Sunset Boulevard, Los Angeles, California 90069

VOGUE'S NOTEBOOK:

Where the Beautiful People went this summer

Like leaves blown by lazy summer breezes, people this summer moved around even more than usual. Some went shooting in Alaska, some went fishing in the Red Sea, some cruised aboard their own yachts, others chartered. Many people found the big adventure in renting places completely and expertly staffed: "It was like being a guest in my own house," one renter said. Some people went Pacifically west, some were lured again to the wine-dark seas, others flew far north to the long pale nights of the Arctic.

Among those northbound, Mrs. John Carey-Hughes, who was Carol de Portago and who is a Big Game hunter extraordinaire, tracked Kodiak bear in Alaska. From Anchorage she flew to King Salmon, then, with her guide, flew further north, the guns strapped to the wings of a Piper Cub. Mrs. Carey-Hughes's gun: an English custom-built Holland and Holland, three hundred magnum. She camped in the wilderness in a cabin unexpectedly luxe with oil heating, a bath, a bed with fresh sheets.

From camp, Mrs. Carey-Hughes and the guide flew to Kodiak Island, landed the plane on the beach, and made for the hills. A yearling moose followed them, unstartled by humans, but startling to the Kodiak bear, "a great huge brown mass" at three hundred yards, but already up on all fours by the time she had crawled to within thirty yards of it. She shot. Her trophy weighed between twelve and fifteen hundred pounds. The pelt, a handsome nine feet by nine: "thick dark brown fur, fresh from hibernation, with almost white tips, silver tips."

Other Alaskan trippers, Mr. and Mrs. Cyrus L. Sulzberger, on their way back from southeast Asia, stopped off in Anchorage for a few days of fishing. After stocking up on fishing tackle at Swank's Sport Shop, they found Mr. Lloyd Hall, who guides visitors to his lakeside camps and flew them off to one.

"We jumped off the plane and tied it to a tree trunk by the water's edge, just like an old boat," wrote Mrs. Sulzberger. "Our tent house was cosy: a timber frame, floor, and door, the rest was canvas. We had a stove and a big pile of firewood." After the plane flew off, the Sulzbergers found themselves "completely cut off from everything except the water, the sky, the moose, and the sad, bare trees growing out of spongy earth called muskeg. But the sun was shining on the lake and everything was indescribably beautiful."

The surprises of northern Canada delighted Nicholas Haslam who wrote while visiting Mrs. Harry Davidson in Alberta, "Surely, this is the only place in the world to spend the month of June . . . humming birds, roses, magnificent horses, and all so very very near the Arctic Circle."

The Red Sea off the Egyptian coast offers the best shark fishing say Principe and Principessa Odescalchi, who with Duca and Duchessa Gaetani returned to Hurghada for the third time to stay in a bungalow near the Hotel Hurghada.

Sportsmen moved to Ireland in September for stag shoots, filling with guests such country seats as Henry McIlhenny's Glenveagh Castle, and Sir Anthony Weldon's Rathdonnel House. A house for one season has, like chess, become a game of thoughtful moves, with people leasing villas, palazzi, and castles everywhere from the Hawaiian Islands to the Greek ones. Here, some of the people and the places they chose.

Mrs. John F. Kennedy took her children for two months to Hawaii, where they visited all the islands, staying for a while on

Oahu. On the "big island," the Mauna Kea ranch house that she rented is known as the White House, because it happens to be white, but the bed in which she slept was of dark polished koa wood, with each of its four posts crowned, naturally, with a pineapple. Mr. and Mrs. Henry R. Luce leased the former Emerson house, a sprawling complex pitched above an arc of beach on the rim of Honolulu.

California lured the James Mabons who this year rented from Paul Fagan, junior, his Montecito house, with its enormous pool, its endless view of mountains and sea.

In Portugal, Mrs. Edgar Leonard leased the Quinta da Capela high in the cool mountains of Sintra. Famous for its lemon and orange gardens, its chapel tiled in *azulejos*, the Quinta, with eight guest bedrooms, came lavishly staffed, plus car with driver.

The Stanislas Radziwills spent July at a villa across the Tagus from Lisbon where Truman Capote visited before the trio was to join the Gianni Agnelli yacht to cruise the Dalmatian Coast.

In Tangier, York Castle with its *zellige* terraces and telescopic views of Atlantic and Mediterranean blue, belongs to Yves Vidal, who this summer let it, complete with menservants in Moroccan dress, to Mr. and Mrs. Leigh Block.

The Mediterranean, the sunniest sun-trap of all, predictably pulled packets of internationals. At Marbella, on Spain's catchy Costa del Sol, the Duke and Duchess of Windsor took Baron de Gotor's contemporary casa, with its flowered patio and gardens bordering the property of Conde and Condesa de Romanones. New, deliciously light and cool, the Romanones house buzzed with guests, including the Romans Conte and Contessa Crespi who, after a sip of Spain, flew off to Athens to board the yacht "Taitù." Baron Alexis de Redé put up at one of the small bungalows in the olive groves of the Marbella Club and sometimes lunched at Soto Grande, where the superb golf course stretches through cork trees to the sea.

The New Yorkers Mr. and Mrs. Gilbert Miller went to their Majorcan house, Es Moli, which clings to the Costa de los Pinos, where pines spring from red soil and waters shine as green as crème de menthe frappé.

On the French Côte d'Azur, which people return to with the fidelity of pilgrims, Mrs. Albert Lasker leased again La Fiorentina, one of the most magnificent places on Cap Ferrat, or anywhere. Mrs. Ernest Kanzler, the châtelaine of St. Jean, had as her Cap Ferrat houseguests Mr. and Mrs. Henry Ford II, Mrs. Herbert von Karajan, Mme. Hélène Rochas, and Signor Franco Rossellini. Nearby, at Cap d'Antibes, Mr. and Mrs. Stavros Niarchos lived in a cottage on the grounds of their house, and spent most of their days bathing from their beach cabaña carved into the rocks.

At St. Tropez, where the Riviera's raciest action spins and dawns are as rackety as dusks, Principe and Principessa Ruspoli revolved around the *far niente* pleasures of a furnished flat.

Italy, from the tip to the hip of its beautiful boot, shines with resplendent, and rentable, houses, cypress-spired, romantic, and often skillfully staffed.

The Ronald Trees found all of this in the Florentine hills at Villa Capponi, where they unwound in the Renaissance spell of graded terraces, a fruited lemon garden, and a pool walled in clipped yews—plus an expert staff and a chef who was *magnifico*.

On the willow-swept banks of the Brenta canal near Venice, Mrs. Kempner Thorne discovered the moods and historied delight of one of Italy's greatest houses, Villa Malcontenta, built by Palladio around 1560. Marcello Mastroianni stayed there in *Casanova '70*, but did not find, as Mrs. Thorne did, the peerlessly proportioned bedrooms swagged in gauzy, desirable mosquito netting left by last summer's tenant, Mrs. James Mabon.

At Ansedonia, along the cypress coast of Tuscany, Principessa Domietta Hercolani engaged a villa by the sea, invited as houseguests Mr. and Mrs. Michael Tree and (Continued on page 78)

Mele
RENAISSANCE $20.

Mele
FLORENTINE $16.

Flair Italienne

Jewel Cases by MELE®
Say MEE-LEE

Mele
VENETIAN $26.

Elegance Italian-Style...from MELE, America's foremost name in Jewel Cases.
Prices are slightly higher on West Coast. MELE MFG. CO., INC., New York, New York 10016

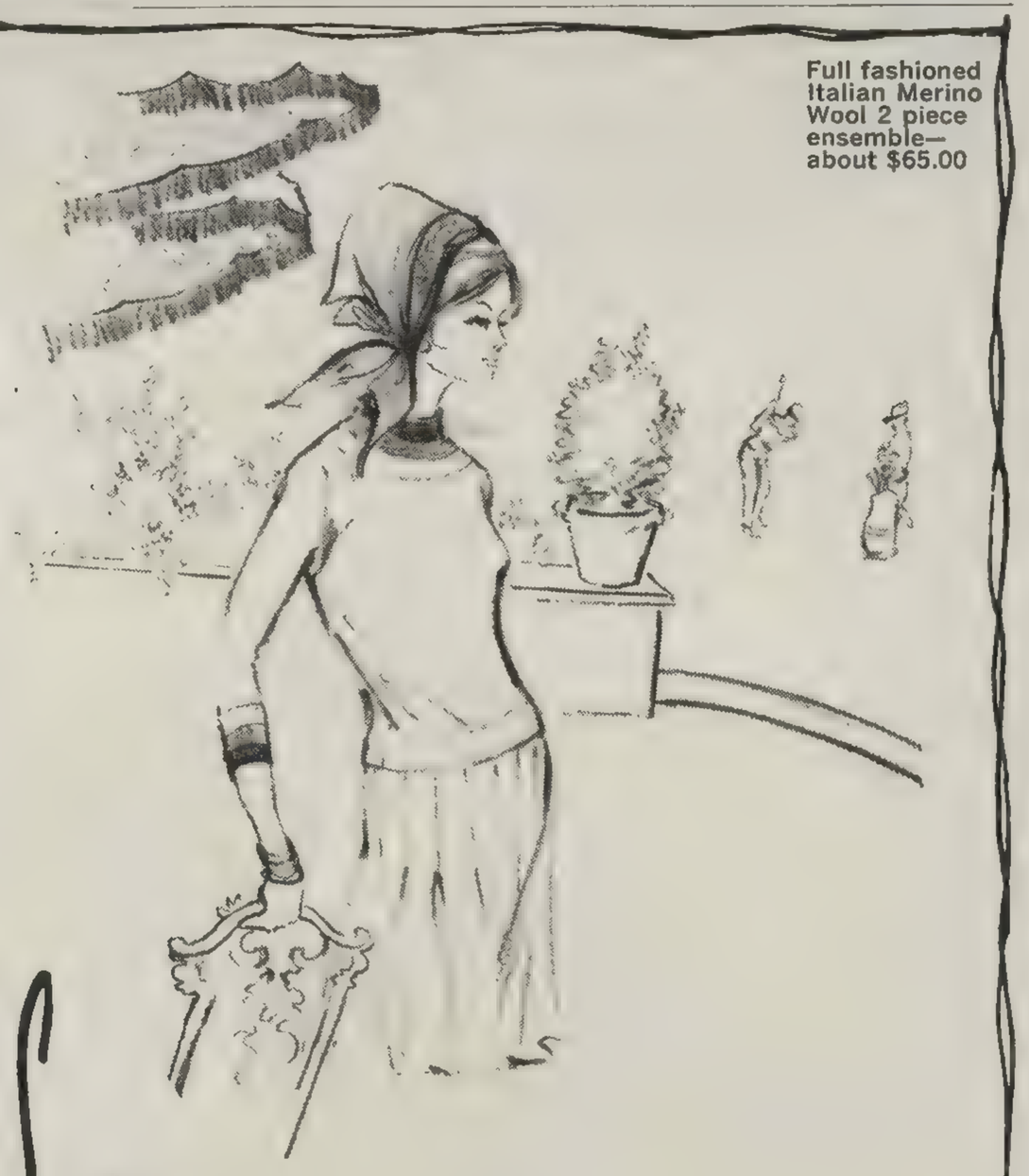


OUR BARBARA IS SO SOFT,

so smart, so roomy with triangle flap closing and double handles. Exquisitely fashioned in the all-new Romain-Soft Leather. $23.00 at leading stores.

John Romain

John Romain, Inc., 35-15 37th Ave., L.I.C., N.Y. 11101/Handcrafted Bags·Shoes·Accessories



Lorca Inc.

the international standard of excellence in imported knit fashions

1384 Broadway • New York

at America's finest stores.

The Beautiful People this summer

(Continued from page 77)

the Duca di Verdura. At Porto Ercole, the new hotel Il Pellicano catches such weekenders as Principe Nicola Pignatelli and Principe Ferdinando del Drago. The Pelican's bait: a small hotel with lavish rooms, a cliff-girt pool above a rocky beach, a mole for boats, a nightclub, La Strega, and an English owner, Michael Graham.

Sardinia, with Karim Aga Khan as emir of the Costa Smeralda, shone again this season. Comte and Comtesse de Beaumont joined Bettina as summer-villa villagers. The bay bobbed with Guinness and Rothschild yachts, from which G's and R's water-skied and skied and skied. With thirty-four of the clique in residence, the Rothschilds all but pocketed the hamlet of Pitrizza.

On Elba, the non-Napoleonic emperor now is Pierre Balmain who filled his house with guests, among them, the French Ambassador to Italy and Mme. Armand Bérard. A new islander from Paris this summer was Comtesse Sheila de Rochambeau.

Capri echoed with the brio of the friends of Princess Irene Galitzine who joined her at Villa Vivara. At their gardened villa Il Fortino, Count and Countess Edward Bismarck drifted through summer with drifts of friends, including Signora Branca, Principe Eugenio Ruspoli, and Conte Manolo Borromeo d'Adda. Across the bay on the island of Ischia, the Vicomte and Vicomtesse de Ribes passed July and August at Villa Gancia.

On Spétsai, the Aegean island where the clop-clop of horse-drawn victorias matches the beat of the *bouzoukia*, Melina Mercouri and Jules Dassin stole the scene. He, in white slacks, espadrilles, and shirts keyed to his blue eyes, worked on a newly musical *Never on Sunday*. Most nights they sang in tavernas. But one night, Mercouri sang memorably, Grecianly, for four Nobel Prize winners, members of a conference on molecular biology.

To the house of Lady Russell, her son and daughter-in-law, Mr. and Mrs. Paul Annick Weiller, came down from Paris for holidays to Spétsai.

Baroness Ludwig de Hurter shared her white hillside villa, shuttered in blue, curved around a mosaic courtyard, with Contessa Marozia Borromeo d'Adda. Among the new spate to Spétsai were the Henry Hydes, who rented a small house complete with cook and boat to sail with their daughters, Lorna Hyde, and Anastasia and Elizabeth Piper, to pagan coves.

"Rothschild Bay" is a new name for an ancient place where Baron Alain de Rothschild plans a cluster of rentable villas among piny hills above a crescent of pink sand. At night, the neo-islanders boated over to Blueberry Hill, a swinging bar in another blueberry-blue cove.

Spetsopoúla, the Niarchos islet near Spétsai, is a microcosm, with guest cottages and a children's house surrounding the main villa. Greenhouses grow four-day grass, partridge and pheasant strut in woodland stocked with game and deer and the hunting lodge is of gnarled olive wood. Friends boated in or flew in by helicopter to visit Mrs. Eugenie Niarchos, who, dressed in jasmine white, looked as slender as the candles in the hurricane lamps, hundreds of them, lighting the gardens.

On his Greek island, Skorpios, Aristotle Onassis kept an amphibious plane purring on a sandy beach, sent an LST boat back and forth from the island of Levkás with water for the vineyards, olive groves, roses, jasmines, and palms that flower his houseless island. Moored to a massive pier, the great yacht "Christina" was the Onassis castle; Maria Callas, with her miniature brown and white poodles, swam several times a day to shore.

The Dalmatian Coast logged high with yachtsmen who know. Cruising there this summer: the Alain de Rothschilds, Conte Theo Rossi di Montelera, and the Charles Wrightsmans, who asked aboard the "Radiant II" Ambassador and Mrs. McCormick Blair, Mrs. Albert Lasker, the Moreira-Salles, Cecil Beaton.

Kayser gives you precious little petti-slip.

And gives it to you brilliantly! In glowy, showy colors—at least half-a-dozen different ones. With lots of rich black lace, that lets some of the real you peek through. As for there being not much slip, who knows more about higher fashion than Kayser?

Center: About $6.
Left: About $10.
Right: About $5.
All in Kayser's own Satilene™ nylon. The bra shown with them comes in the same colors. About $3. Also available in Canada. Another fine product of ®, Kayser-Roth, 640 Fifth Avenue, N.Y.C. 10019.

Kayser is marvelous in bed and out.

She's
mad for
A Degas print,
A sprig of mint,
&
HOWARD WOLF



The body beautiful in double crepe, strategically cut for maximum fluidity. Black, alabaster, taupe. 3-15. $40

FROST BROS.
SAN ANTONIO

HOWARD B. WOLF, INC. / 498 SEVENTH AVE., N.Y. OR DALLAS

BEAUTY CHECKOUT

September 15

Spelled out here: the beauty wishes of the beauty experts

"If you could have one and only one wish for American women's beauty this season, what would that wish be?" That's a question we thought might summon up some revealing answers if put to people whose lifework is making women look better, to face designers, hair stylists, clothes artists, jewellery creators. So we put it to them. Some of our European correspondents didn't understand the question, wondered whether they were being asked to point out the weak spots of American womanhood. So for them we rephrased the query thus: "If a woman were going to be lucky in beauty this season, what attributes would you wish she might have?" . . . Here's a sampling of the replies received, the beauty orders of the beauty experts—more or less in the order received.

Norman Norell, clothes perfectionist, was a man of two words: "Meticulous grooming." Evelyn Marshall, face perfectionist, had several definitive ones: "That women over thirty would discontinue exposing their faces to sunlight because it causes more damage and lining to the skin than the years they have lived." . . . Sylvia Pedlar, lingerie designer of Iris, suggested that we "take *all* teasing out of the hair and let it look pretty again." . . . Charles Revson, Revlon opinionist, wishes that "every woman would know how to make the most of her own individual look; not try to copy others; be herself." . . . The haircut man, Vidal Sassoon, is happy that the "American birds" are beginning to realize that cutting is as important as setting. "I hope the message continues strong . . . and that the good haircut becomes something more than a twice-yearly luxury." . . . Mala Rubinstein of Helena Rubinstein would have American women look more feminine. Stop going "haywire and extreme. . . . More feminine clothes, makeup, skin care, and attitude are called for." . . . Kenneth, the hair impresario, wishes that "every woman would take lessons on how to make up beautifully and become as adept with her face as she has learned to be with her hair." For autumn, Kenneth sees "all shine"—hair, face, mouth. hands. . . . The fondest wish of Estée Lauder, cosmetics authority, is "that American women look younger, lovelier longer." She especially hopes that they "will return to romance and elegance with softer, less startling makeup. Washed-out lips and no-makeup look are passé. The news is soft brown eye makeup, warm rich colour on the mouth of the really feminine woman, the woman a man looks at more than twice—often she's the one woman he wants to keep looking at for the rest of his life." . . . Jack Hansen, mastermind of dashing Jax clothes, wishes American women would "learn to wear false eyelashes." Beyond that he would have them "less contrived—natural, healthy, scrubbed-looking." . . . Galanos, California designer, is all for the return to the casual look. "Not the *too*-natural, throwaway look, but carefreeness that incorporates good grooming."

From Europe, Eve of Roma invoked the "individual." "Every woman should work hard to discover herself, to be an individualist in her beauty approach." . . . Mary Quant, young English designer, would be delighted to see more American women wear their hair "*like* hair: e.g., straight and shiny." She hankers, too, after the pampering of freckles, "both for real and for fake." . . . Said Yves Saint Laurent in Paris: "American women . . . have always marvellously adapted their personalities to the thousand artifices of fashion. My sole wish is therefore that they remain what they are—modern, right, glamorous." . . . Said Emilio Pucci in Florence: "American beauty this season should be inspiring, illicit, and irresistible." . . . Kenneth Lane, international jewellery man, wishes that American women's beauty were not "skin-deep." "By that, I mean that American women should spend more time cultivating their intellects and voices. I think European women generally have more character because they 'dress' from the mind up." . . .

Guerlain freshens
your skin with fragrance.

Film Spray.

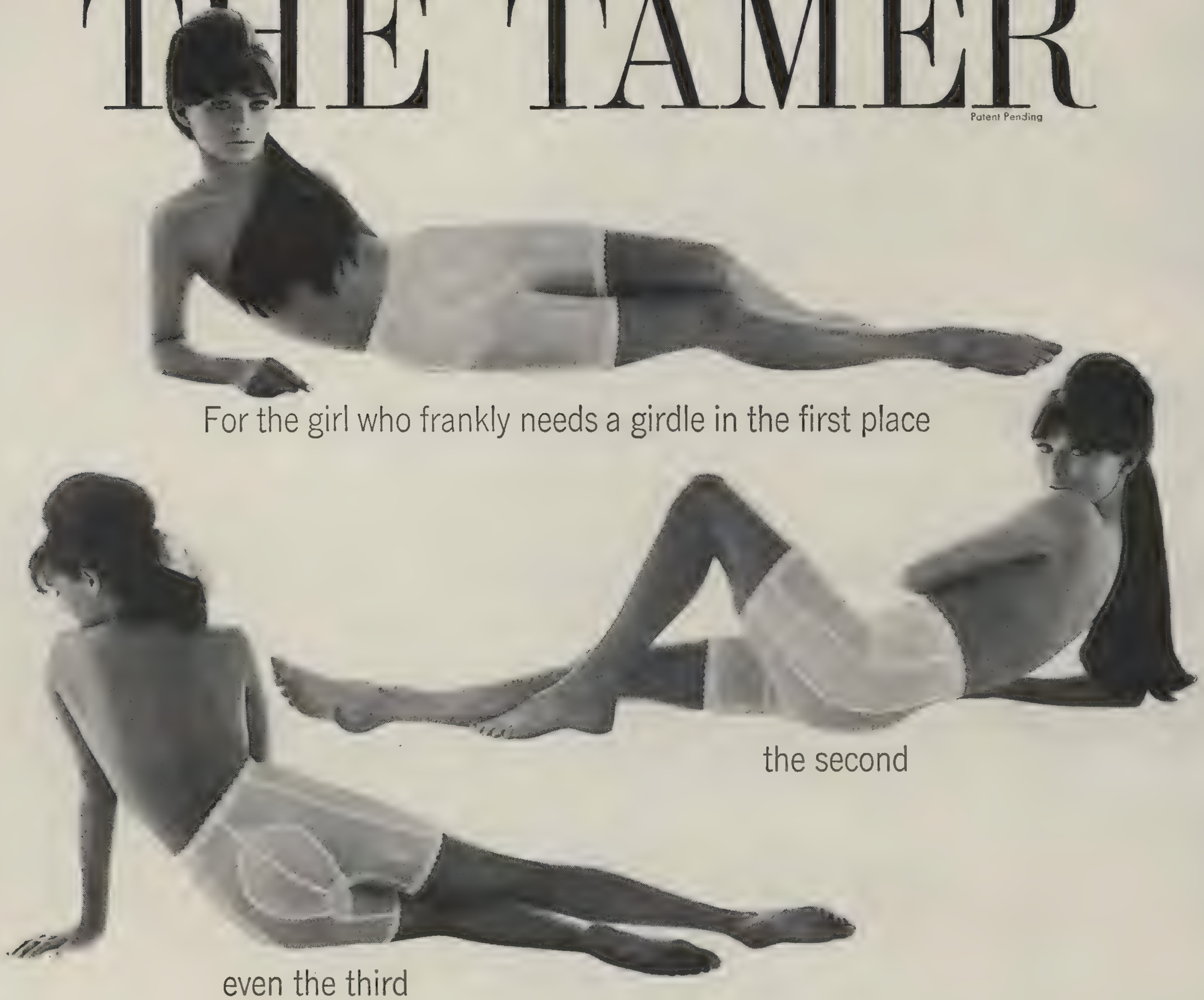
A body lotion
in five classic
fragrances.
Shalimar
Chant d'Arômes
L'Heure Bleue
Mitsouko
Vol de Nuit

Guerlain



THE TAMER

Patent Pending



For the girl who frankly needs a girdle in the first place

the second

even the third

TORSO PROPORTIONED



SHORT TORSO

AVERAGE TORSO

LONG TORSO

Proportioned fit. It's done with custom torso proportioning from waist to crotch for short, average and long torso.

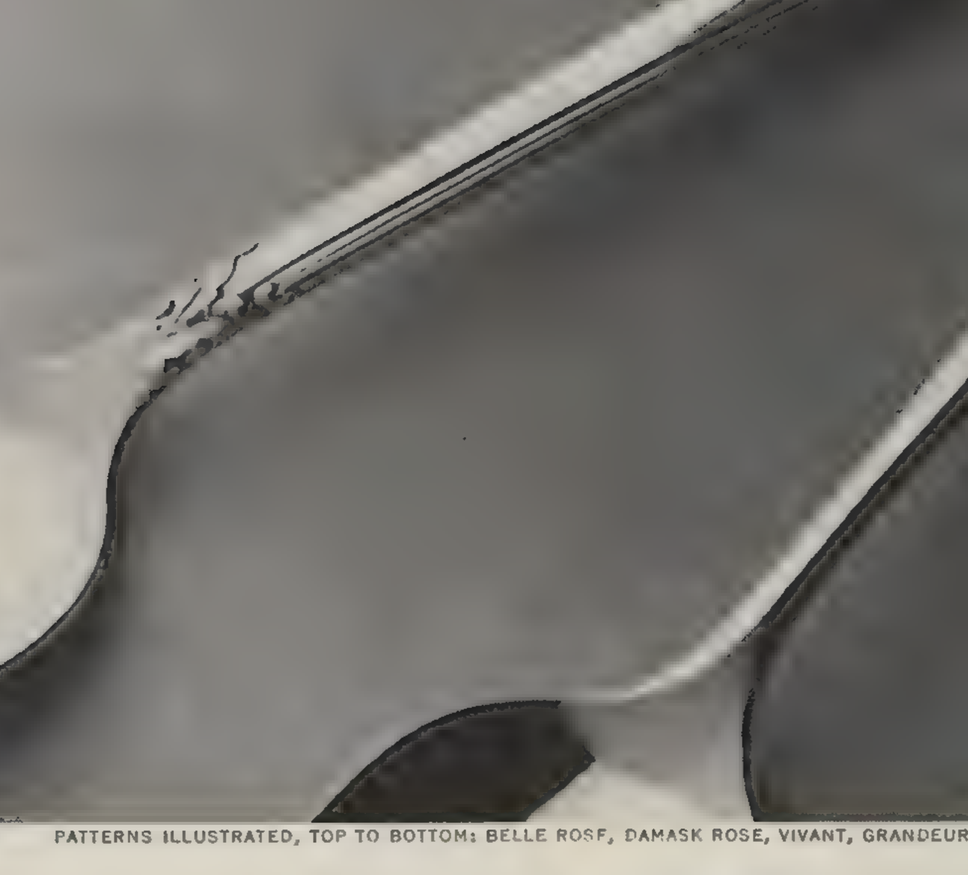
So in the Tamer you sit and stand and kneel comfortably. And there's much more working for you. Like slimming counter-stretch thigh, tummy and derrière panels . . . in both panty and girdle . . . that do wonders for your tamer figure. From the Tamer Fashion Collection. Short, average, long torso as well as S-M-L-XL. White only. In Chemstrand Blue "C"® spandex and nylon. Panty or Girdle $9.00.

fortuna®

spandex ® CHEMSTRAND

AT ALL STORES OF ABRAHAM & STRAUS, Brooklyn; BLACKTON-5th Avenue, New York; ALBERT STEIGER, Springfield; SCRUGGS-VANDERVOORT-BARNEY, St. Louis; KAUFMAN'S, Louisville; MAISON BLANCHE, New Orleans; BURGER PHILLIPS, Birmingham; CAIN-SLOAN CO., Nashville; GOLDSMITH'S, Memphis; IVEY'S, Orlando; JONES STORE, Kansas City; DONALDSON'S GOLDEN RULE, Minneapolis-St. Paul; THE DAYTON CO., Minneapolis; SANGER-HARRIS, Dallas; SAKOWITZ, Houston; FROST BROS., San Antonio; VANDEVER'S, Tulsa; HAGGARTY'S, Beverly Hills; THE BROADWAY, So. Calif; THE EMPORIUM, San Francisco; BULLOCK'S-SAN FERNANDO, Sherman Oaks; H. C. CAPWELL CO., Oakland and other fine stores. FORTUNA FOUNDATIONS, INC., 34 W. 33rd St., N. Y. Canada, Sweden, Norway, Holland, Belgium.

PATTERNS ILLUSTRATED, TOP TO BOTTOM: BELLE ROSE, DAMASK ROSE, VIVANT, GRANDEUR, FIRST FROST.



Save up to $107. It's the modern way to buy your silver—the "Sterling Dividend" Plan. Here, five of the most famous patterns in Heirloom Sterling by Oneida. Satiny, luminous, opulently heavy. Choose one—and start a family tradition of your own.

Here's how the "Sterling Dividend" Plan works: With your luxurious service for twelve (twelve knives, forks, salad forks and teaspoons, for just $408.00†) you will receive as a free dividend six serving pieces (butter knife, sugar spoon, two tablespoons, gravy ladle and cold meat fork) and an impressive $25.00 drawer chest. Total value, $107.00 . . . Or, select a service for eight at $272.00† and receive the same handsome chest with four serving pieces (butter knife, sugar spoon and two tablespoons). A $73.00 value . . . For intimate entertaining, select a service for four at only $136.00† and receive your choice of the chest or two tablespoons. A $30.00 value . . . For name of nearest dealer and brochure on all patterns, write Oneida Silversmiths, Dept. H-9, Oneida, New York 13421. †First Frost prices slightly higher.

HEIRLOOM*STERLING BY ONEIDA SILVERSMITHS

*HEIRLOOM IS THE REGISTERED TRADEMARK OF ONEIDA SILVERSMITHS

TRADEMARK



Smoothie Classique

Luxuriously Fashioned from Lycra®

For the discriminating woman, an all-in-one of silky soft elastic (nylon, "Lycra"* spandex, cotton) and elegant hand-clipped lace (nylon). It is designed with consummate skill for superb fit and unbelievably comfortable, but firm, control. In delicate nude or white, B, C, and D cup, $39.50. Also in pull-on all-in-one, girdle, and panty styles. The Strouse, Adler Company, New Haven, Connecticut. *DuPont trademark

Smoothie® CLASSIQUE

VOGUE'S READY BEAUTY



Could this be a way for a girl to get her way?

A young fragrance, designed for the swinging young and a solid success with that group, Jean Patou's Câline, new entry in the distinguished Joymaker's collection of fragrances, spent its first Christmas in France in 1964. This September it becomes, happily and officially, an import of the U. S. A. . . . Obviously, it shares the spirit of Jean Patou's new winter collection of clothes. Perk. Whirl, twirl, fun, action. All in the interest of the girl-in-motion, girl-on-the-run, on-the-ski. Precisely the kind of girl who is stuck on Câline. . . . Câline is no simple matter. Among some hundred components that have contrived to give the scent its special beat are sweet moss, baby green shoots, lily of the valley. But these are only small accessories to the olfactory dazzle that works up to the tempo of the woman who wears Câline. . . . Jean Patou named Câline for the coaxer, the wheedler, the graduate student in the art of getting her way. Could Câline guarantee her doctorate?

Coping with the uneven mouth

Who has the perfect mouth? Those mannequins, you say, who romp through the pages of this magazine? Yes, they do, and it took a little technique to make most of them that way. Not only a little technique, but a little lipstick brush and perhaps a little palette of lipsticks. . . . Now Jacqueline Cochran has put together a compact for the mouth that should enable anybody with one good hand to make her mouth a work of art, no matter how unprepossessing it was born. Compact consists of three triangles: lipstick, pale lip gloss, iridescent highlight cream, plus a lipstick brush. With this equipment and accompanying instructions, you can outline your mouth into exactly the shape you hanker after; minimize a too-wide mouth; fatten a too-thin one; straighten out any unevenness. You can also give the compact a run for its money by using the three creams on face, the highlighter under eyebrows, the lipstick on cheekbones and chin, for instance. . . . No excuses now. . . .

Till the wind blows, nobody knows they're support stockings

Fling is just that sheer. A breeze to wear. But sheer deception, because nothing supports like Fling. Morning to night, more blissful support than any other stocking. And since they're so sheer, why not wear Fling support stockings. Fling goes everywhere you do. Shopping. To tea. On a spree. Dancing till dawn. Hour after hour, Fling keeps the spring in your step. Fling support is so special the process is patented. And seamless Fling never sag, never pull. Fall fashion shades, too. Fling lets your legs feel as good as you want them to look. Go ahead and be flattered. Wear Fling.

fling!®

THE KENDALL COMPANY, Chicago, Illinois

For the Men in your life



Toiletries For the Modern Man—masculine—robust—distinguished—
A compliment to all women.

The first Emollient for *After Shaving* $3.50—$6.00 soothing—smoothing.

A Sophisticated *Cologne* $3.50—$6.00 for your prancing and dancing.

The only un-scented *Personal Care* for daylong fastidiousness, $2.00.

A ruddy coloured *Powder* for after shaving and bathing comfort $3.00.

® EVYAN PERFUMES, INC., N.Y.

MEN IN VOGUE

...NOTES, QUOTES, AND VOTES



Bounding around on a trampoline, or tearing up Wall Street, Douglas Campbell is a man who likes to move—fast. At 37, he's head of the D. A. Campbell Co., Inc., one of the newest, most successful brokerage houses in the Third Market . . . just published a major reference book on Pension Funds through his Investors Publishing Co. . . . and on weekends out at his Southampton country place, he plays a mean fast game of Space Ball (above) with chums like Peter Stark. (The astronauts also have the game, made by the Nissen Co. of Cedar Rapids, Iowa.) It is played on an outsized trampoline equipped with two more trampolines as backdrops, a two-foot-deep net with a hole at its top. A point is scored by shooting a rubber ball through the net, all the while springing up and down on the trampoline. Campbell bought the game thinking it would "become bigger than bowling." It already has with people in Southampton who have played this airborne basketball. . . . Back in New York, Doug Campbell keeps fit with yoga headstands every morning . . . shuttling between his uptown apartment . . . offices at Columbia University and the financial district . . . Knickerbocker and Racquet clubs . . . quick trips to a rented house in Acapulco . . . checking progress on the Japanese house he's building in Southampton. In between, he's managed to get around the world once, halfway around once more, and to obtain a Ph.D. from Columbia. Campbell likes briskly tailored suits from Philip Sills, the midtown tailor who made his shaped, double-breasted suit with wide track stripes on medium grey. In the country, or on the trampoline: white Zhivago shirt of rough cotton that he bought in Kiev, faded Levis, soft white leather moccasins from Dunhill in New York.



JACK ROBINSON

Just like a television screen: the shape of Yves Saint Laurent's new gold watch for men . . . a big, squared circle of 18-karat gold with a sapphire on the stem. The strap is white leather buckled in gold. Watch face has Roman numerals, and says Yves Saint Laurent . . . costs $190 in his boutique, 30 bis, rue Spontini, Paris. . . .

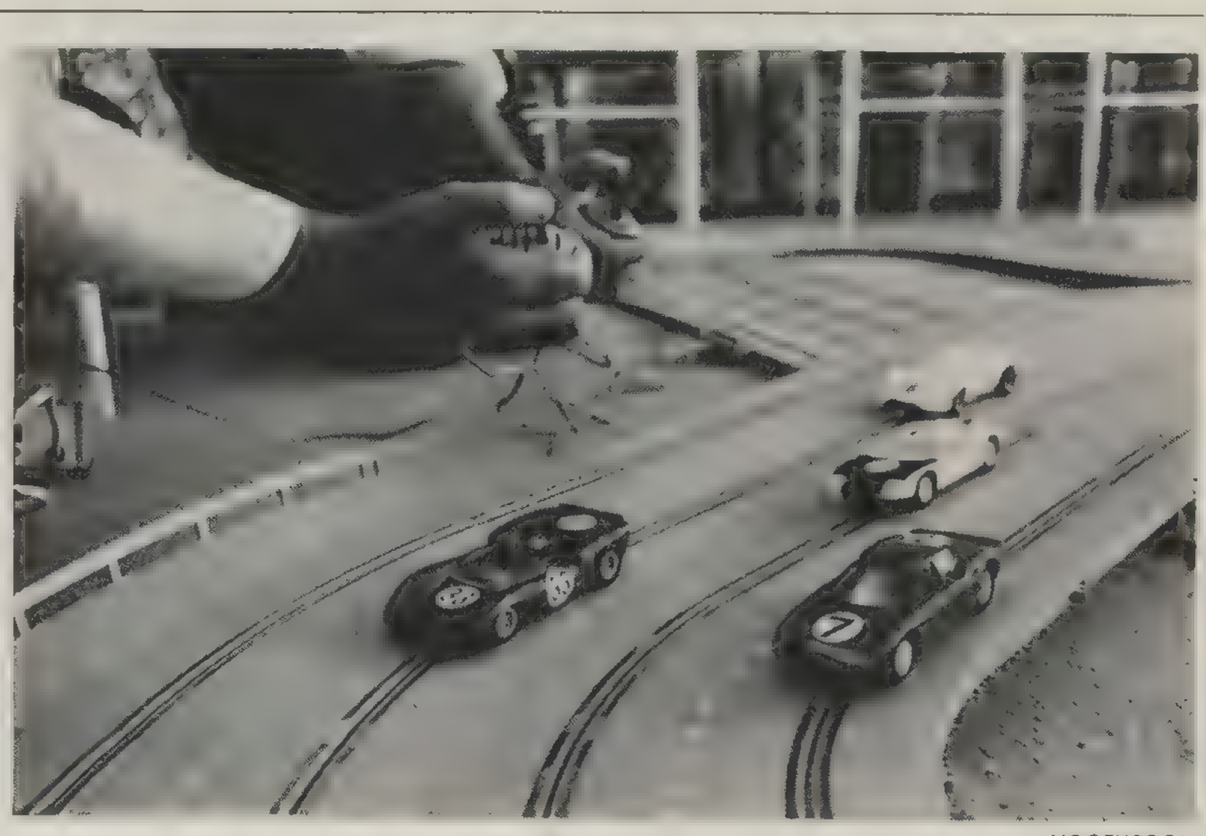


CAINE



VIVIER

No passport needed, starting October 1, to buy men's clothes by Pierre Cardin. American men have been bringing back Cardin suits, hats, ties, shirts, and the rest from Europe all year . . . one Chicago executive worried more about his Cardin suit than his credit cards when the airline lost his baggage . . . in two weeks, Bonwit Teller breaks out the best of Cardin . . . like the generous turtleneck and checked cap at left . . . in a new men's shop. A lean double-breasted navy flannel blazer, cut high under the arms, will be $125. . . .



HOGENBOOM

Governor William Scranton, Walt Disney, all other slot car addicts think it's fun at any speed . . . racing the terrific scale model racing cars that are electrically powered with hand controls, run in slots on scale-model tracks. The cars are accurate models of racers at one-twenty-fourth or one-thirty-second full size, reach speeds up to 50 mph. The Ferrari and Ford GT, out ahead on the Grand Prix circuit above, are one-half the racing models included, along with six-by-twelve-foot track in Monogram Models' "Sebring" set, which costs $100. Other sets, with track and two cars, start at $35.



Scandia's Darlings look younger and younger.

It takes artful makeup—and plenty of it—to look artlessly, adorably, un-madeup young. ☐ With a creamy, dreamy, magnolia-petal skin that comes from a petal-giving make-up called Make-a-Tint. ☐ Make-a-Tint's coverage is so delicate, so silken that a fingertip-full will go over your face perfectly, hiding blemishes and booboos, leaving your skin as supple and radiant as a child's.



☐ (With never a memory of the tight, stage-y, cake-made mask that used to be necessary to conceal flaws.) ☐ Make-a-Tint comes in nine skin-loving shades. The formula is so special that any one of them can be worn by Scandia's artful darlings.

SCANDIA

SEPTEMBER 15, 1966
VOGUE's
EYE VIEW

New skirt on the Paris scene

The most talked about skirt in Paris—a trim cloche-dirndl that flipped through the Cardin collection with a series of small jackets and mean-fitting tops and sweaters. Two versions here . . . each rounded neatly over the hips . . . finished with a miniature band at the hem for extra bounce . . . for swing and toss, showing an occasional flicker of lace frills on the tiny petticoats beneath . . . brown lace with brown . . . or tiers and tiers of creamiest ecru.

Left: Cardin suit of grey-green wool . . . cloche-dirndl skirt . . . welt-seamed jacket zipped up the front. Fournier fabric.

Right: Skirt of bright brown wool, sleeveless top of brown and white geometrics over a waif's sweater of brown ribbed wool. Agnona fabric. With both turnouts, the patterned stockings Cardin loves—grey with grey, brown with brown. Cardin shoes.

PENN





PARIS

... new proportions rampant... a fresh eye on line and limb

SAINT LAURENT'S prime tailoring... blithe narrow coat... lean dress and jacket

Neat and narrow gabardine, left, beige coat with the snap of epaulettes, sleeves strapped at the wrists, flat fly-front closing. Black stockings, tall tube-heeled boots of Corfam by Roger Vivier for Saint Laurent. Coat of Forneris gabardine. Lord & Taylor; Jordan Marsh, Boston; Joseph Horne; Marshall Field; I. Magnin. Jersey dress and jacket, above right, a look Yves Saint Laurent likes better than suits this season. This, deep navy with the flash of brass buttons. The dress is sleeveless, straight, with a leather belt just below waist-level. Of Racine jersey, at I. Magnin. Vivier buckled shoes. Both pages: Kislav gloves.

The looks of Paris are all bravura and brio—they aren't quietly feminine, they are bold and dramatic and feminine, as in Saint Laurent's narrow limber tailoring . . . his clean-limbed coats, some over smashing quadri-coloured dresses with sexy gold stockings and bronze shoes. The impact is feminine but far from frail. . . . The clothes come on strong, and you know you're wearing them. . . . The lines are bold, the long coats with epaulettes . . . the boots . . . the tilted hems . . . all power, and it is the proportion given them that makes them feminine—the narrowness, the small frame, the slender sleeves. . . . There's an important new look to limbs. . . . More sleeves, often wide, flared like trumpets, some slashed to the elbow to show slender, tapering arms; add a new jot of extravagance to even the smallest gesture. . . . With the very short skirts of Saint Laurent and the wide floating hems seen at almost every house, heels are definitely higher, legs seem slimmer, longer, more interesting. Trim ankles matter, especially with shoes squared at the toe, at the throat. Stockings that repeat or imply the colour of the shoes give a marvellous illusion of length. Tall boots with taller heels effect the same racy proportion. . . . This is the proportion to watch. . . . To take it from the top: begin with the delightfully long slender neck you were born with—or with a coiffure that gives that impression, hair taut against the head with a flat braid laid against the skull at the back . . . hair pulled back to a peruke . . . at night, hair gloriously amplified by switches and plaits. . . . In Paris, in America, there's this bright note to cherish: fashion has never had more variety, more choice, more glamour; there's charm for everyone. . . .

SAINT LAURENT: smallest narrowest coats—
brass-buttoned black over dress,
black mink over pants

Great day, left, for a small black seven-eighths-length coat with brass buttons, a seam around the waist T-squared by pockets. Over a sleeveless black dress, seven-eighths to the knees. Fur seal cap; black stockings, buckled shoes. Costume of Gandini wool; at Jordan Marsh, Boston; Marshall Field; I. Magnin. Shoes: Roger Vivier for Saint Laurent. Little black mink, right, a brief overcoat that snugs in under the shoulders, at the waist. Over a yoked shirt and hip pants of red-white-black wool plaid. At I. Magnin. Visored plaid cap. Corfam boots by Roger Vivier for Saint Laurent. Both pages: Kislav gloves.







UNGARO'S ribbon-and-silver dress with white kidskin mittens... LAROCHE–the feather-and-spangle dress

Ungaro's reflections on evening, opposite: his small dress with square armholes, all mirror-rectangles of silvery plastic framed in ruched white grosgrain ribbon, all adorable with white kidskin mittens, silver shoes. Vermont fabric. Roger Vivier shoes. Fly Laroche, above, in a splurge of white ostrich feathers and cellophane streamers, fluttering away from a little dress cut in on the shoulders, sparked with paillettes at neck and hem. Schreiner earrings. Both pages: Hanes stockings. Coiffures: Carita.

PENN



SAINT LAURENT'S leather Hussar coat...red vinyl slicker, smash of chrome and black

Saint Laurent's mid-calf Hussar coat, left; black leather faced with black sealskin, corded with black Brandenburgs, dashed far and wide, over knee-high boots—at a young Hussar's impeccable clip. Turned out with it, at knee-top clip, a kilted dress in bias red plaid. I. Magnin.

Saint Laurent's red vinyl officer's slicker, opposite: martingale, brass buttons, epaulettes, patch pockets—nothing slicker over a chrome-bordered black jersey jacket and dress. Comark vinyl. I. Magnin.

Dress and jacket at Marshall Field.

Both pages: Saint Laurent's leather-visored sealskin cap.

Officer's boots of Corfam by Roger Vivier for Saint Laurent.

PENN





PENN

PARIS

GRÈS: the delight of two pales–
tunic dress, panelled coat....
SAINT LAURENT: knockout dress
and coat, clear bold colours

Grès—dress and coat in two pale proportions for day, left. A coat of tawny beige with a pale-pink panel that buttons down the front, a hood (here folded back), a sloped-out hem. Over a seven-eighths tunic of pink, a beige skirt. All, double-faced wool fabric. At I. Magnin.
Kislav gloves. Prestige stockings. Hair by Carita.
Saint Laurent—the bright bite of colours, right.
A Kelly-vert coat, short, with a low-waisted swing but no fullness, over a wool jersey dress in abstract streams of brightness—green, purple, blue, black. Brilliant now, with glitter stockings and coppery shoes, for little-evening bistro life.
Coat of Forneris wool, dress of Racine jersey. At I. Magnin.
Saint Laurent earrings. Shoes by Roger Vivier for Saint Laurent.





PARIS



DIOR: the green lace jibba, bands of beads.... ivory velvet greatcoat to mid-calf

Dior's lure of twinkling green lace, left,
a heavenly tracery of green sequins over lace
that shadows the arms and shoulders, flows to the ground.
Green and gold beads braid the neck. To wear
with another airy lure: Dior perfumes—they'll whoosh in
with revolutionary news in a fortnight's time.
Dress of Marescot lace; at I. Magnin.
Pale rich greatcoat, lengthening, right. Ivory velvet,
like marvellous upholstery fabric, shaped to a coat
of small proportions with a high belt and vent at the back.
Hem dropped toward mid-calf, over an ivory crêpe
float of a dress to knee-top. Coat of Forneris
silk-and-linen velvet; at I. Magnin. Coiffures by Carita.

PENN



PARIS

RICCI: wide coat, widened by a pleat.
bell-shaped hat....
CASTILLO: the widest coat in Paris....
PATOU dress: sloped from the shoulders

Ricci—wide coat, back-pleated, left, of grey flannel with a turned-down funnel neck, small raglan shoulders. Nine-tenths length, with "poacher's pockets." Worn with a grey flannel dress, and a superb ivory hat. Coat of Carigue fabric. Hanes seamless stockings of Vyrene and nylon.
Patou—white dress rippling to a short wide hem, upper right, with a flare that starts at the shoulders. Shown with a scarf of pale mink, little round white hat, and the same exuberant spirit in perfume—Patou's new Câline (more of this, page 84). Dress of wool and nylon (Nattier fabric). At I. Magnin, Laguna earrings.
Castillo—flared-out cape coat, flared-out sleeves, right, of double-faced wool in palest cream. Only closing: the little buckled band under the collar. Nine-tenths length, over a matching suit. Coat of Raimon fabric. At I. Magnin, Ariadne stockings.



PARIS

UNGARO'S suit of silvered
plaid over silver gabardine...
LAROCHE'S hamster suit
with kneepants...
his underpants-suit
of checked wool

Ungaro's new silver pattern, left: flat silver-blue patterned with white plaid—the square jacket, the triangle skirt, with a flat silver gabardine sleeveless blouse. Nattier fabric of Orlon and worsted. Jordan Marsh, Boston. Roger Vivier squared silver boots.
Laroche's pants suits: after-ski pants, above right—knee-topping hamster fur beneath a short hamster jacket, an ecru crocheted T-shirt. Laroche's knotted hamster head-scarf. Laroche patent gloves. Ecru crocheted stockings. Golo boots.
Underpants, below right, long as leg-warmers for the black jersey jumpsuit under black-and-brown checks—buttoned jacket, unbuttoned skirt.
Both in wool. Van S earrings.
Ariadne stockings. Both pages: Carita coiffures.



PARIS

CARDIN'S uneven hemline...
spiralled, feathered
DIOR'S uneven hemline... short,
tilted, beaded

Cardin's spiral dress, left: bright flamingo-pink crêpe twining the body from slanted neckline to back-plunging hem... deeply edged in ostrich feathers of darker pink, blue, white. Schreiner earrings. Coiffure by Carita.
Dior's short, side-tilted dress for evening, right: one of a series of adorable tilted-hem dresses from this collection—lowest in back of one knee. A little side-slip of pale-blue crêpe, halter-necked, bare-backed; edged in darker-blue embroidery, beads. Léonard silk crêpe; at I. Magnin. Dior jewellery and shoes. Carita coiffure.

PARIS



GRÈS fall of white silk jersey. jewelled straps...
ALEXANDRE'S dryad fantasy of wood-shaving curls

Grès bias plunge of white silk jersey, left—
a fabulous *ampleur*, falling free but close to the body,
suspended by a little harness of sapphire-blue paillettes.
Deeply-cowled neckline front and back. In Racine jersey; at
Bonwit Teller; Neiman-Marcus; I. Magnin. Coiffure: Carita.
Alexandre's coiffure of wood-shaving curls, right: his
newest fantasy for evening—a continuous cascade of
natural, pale-blond wood-shaving lovelocks, astonishingly
thin, light, and springy....Enchanting for a contemporary
Dryad, especially if her own hair happens to be black.

PENN




92

PARIS—BACKSTAGE AT CHANEL

Chanel, this year, showed a smallish collection—a little over two dozen models—after a week of uproar in which she had, with unflagging perfectionism, ripped up and remade most of them, withdrawn others because they were "not right" to her eye—the only eye that counts at Maison Chanel.

...The big news in her collection: the suit shapes—jackets longer, easier; not boxy, but not close to the body. Collars generally small, stand-up. Closings, oftener to the side than the centre. Less braid; a profusion of fur, of feathers. Even the mannequins' hair was different—the traditional bangs swept away....Here, two of the prettiest new Chanel looks for late day. Hiphone-length jacket, far left, and dress of white silk cloqué, the seams slashed open at front and sleeves to show navy-blue silk moiré facings; the standup collar faced with navy-blue silk. Décolleté dress, beautifully hung from a little grosgrain bias hip-band. Costume imported and copied by Davidow for Bonwit Teller; I. Magnin. The original at Neiman-Marcus. White ostrich headdress. Windowpane plaid, left, in gold on a white brocade suit with a boa of blond coq feathers...a smash hit. Wrist-length jacket, gilt buttons; skirt mounted on a hip-band. The suit imported by Saks Fifth Avenue; Neiman-Marcus. Gold passementerie headdress. Pearl and rhinestone earrings. Coiffures on both pages are by Alexandre.

PARIS–

CHANEL

Chanel's suit enchantment for day—easier jackets in a new length, cropped just where the wrist brushes, over straight skirts that wrap and walk away...worn with little sleeveless overblouses to the hipbone, and the perfect Chanel touches—pearly earrings rimmed with brilliants, flowers and bows in the hair, the shoes. The long-jacket suit, left, in grey-and-white nubbled tweed—small collar standing up, four flapped patch pockets; fuchsia silk for the lining, blouse. Imported by Saks Fifth Avenue; Neiman-Marcus. Black-and-white plaided tweed, near right, for a straight walking skirt, jacket buttoned up over a white cotton satin blouse with a saddle-stitched shirt collar and black silk necktie. Suit imported by and copied by Davidow for Lord & Taylor; I. Magnin. The original suit at Neiman-Marcus. Side-buttoned long jacket, far right: a soft tweed in pink, yellow, orange, and green—the jacket side-buttoned and plastron-seamed, with a puff of plaid scarf and blouse. Imported by Neiman-Marcus. Coiffures by Alexandre.

HELMUT NEWTON


52



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The rush to batten down major issues in the path of elections. . . . Spiralling statistics from Viet Nam. . . . The bustle to praise Czech films with Milos Forman's *Loves of a Blonde,* a primer of adolescent sex gaucherie set in a flattened factory worker's world, a slow, funny, touching film scraped bare of all sophistication, opening the Film Festival now at Lincoln Center in New York. . . . The intricate, upbeat television imagination of the Ford Foundation's McGeorge Bundy and Fred Friendly.

PEOPLE ARE TALKING ABOUT . . . In New York, the sapling snap of the Robert Joffrey Ballet in its new permanent home at New York's City Center where this young company makes its unpretentious, elastic skills look as easy as whistling. . . . In Paris, the first two-hour installment of the magnificent Russian film of *War and Peace* played by what seems like the whole Russian Army in the battle scenes, and by brooding and beautiful Russian actors in Russian palaces and houses reseen in detailed, loving care for the period and for its sweep of splendour; the film has overwhelmed audiences with its powerful insight of the soul of Tolstoy's novel: A viewer, shaken, said, "The way I felt about it was summed up quite simply by one subtitle —'Joie et terreur.' "

PEOPLE ARE TALKING ABOUT . . . The astonishing super-gadgets behind the scenes at the new Metropolitan Opera House where many of them are gathered in a glass-windowed control room behind the audience. Here, a switchboard called the Solitrol, which looks like something between a computer, a safe-deposit room, and a jet's controls, can determine lights for ten operatic sets in advance. Grey metal panels blink with red, green, yellow, blue switches, some of them labelled "master," "submaster," "fly-pockets," "spots," "ladders," and "tormentors." Backstage, three mobile stages, each of which can be pre-set for a scene, slide about, one tilts, and the main stage rises and falls in sections controlled by seven elevators. Behind all, forum-sized columns of blue cloth, rolled like giant upended window shades, hold the largest cycloramas in the world.

PEOPLE ARE TALKING ABOUT . . . In Paris, the big-eyed, bird-boned actress Genevieve Bujold, a twenty-three year old Canadian who first snapped on like a light in the movie *La Guerre est finie* with Yves Montand and Ingrid Thulin, snapped next into *The King of Hearts* with Peter Ustinov. . . . The word "tough" sloping into American slang in the place of "cool." . . . In London, Sibylla's, a narky new disco done all navy blue and mirrors by decorator David Mlinaric, with the added live tug of the Mickey Finns, a really good band now on top of the pop.

PEOPLE ARE TALKING ABOUT . . . In Paris, men's tight, slim shirts, called *minet* (pussy cat), made in Saint-Germain, a *quartier* now peppered with boutiques named University-Shop, Queenie, Tinnie, Bus-Stop, le Ranch. . . . Dionne Warwick, whose voice is as romantic and methodically worked as lace, singing "Message to Michael." . . . Freshest in the series of French Guides Noires, believe-it-or-not sight-seeing books to the occult and legendary, the *Guide de Versailles Mysterieux*, which, thanks to René Alleau, a scholarly specialist in esoterica, fascinatingly proposes that the whole of Versailles with its gardens and both Trianons is the realization in stones, perspectives, and decorations of an intricate mythological, alchemic, and cosmological system—more of a vast, mysterious treatise to be deciphered than a palace to visit on Sundays.

PEOPLE ARE TALKING ABOUT . . . *America's Political Dynasties*, a book by Stephen Hess whose tidy but routine regroupings of history sputter with anecdotes: "When Dwight Eisenhower was propelled into politics in 1952 he sought to find a common trait among the breed of political men with whom he had been thrown. Some, he concluded, were bright—some were not; some were good conversationalists—some were not; some had senses of humour—some did not. But the one common denominator he found was that they had all married above themselves!"

PEOPLE ARE TALKING ABOUT . . . The cheeky young French singer Jacques Dutronc, whose hit song, "Et moi, et moi, et moi," clips at the underconsidered: "Seven hundred millions of Chinese?/What about me, and me, and me." . . . In England, the stuporous hero of a new television series, Adam Adamant, a Victorian with sword-cane and tails who has come back from deep-freeze (he was frozen in a keg of ice by a wicked sweetheart) to Do Good; played by dark and beautiful Gerald Harper for straight-faced stuffiness, Adam is the adult's Superman.

GROUCHO BURTON AND SHREW TAYLOR

"They've filmed *The Taming of the Shrew* as a sort of Marx Brothers comedy with Richard Burton playing Groucho but with Elizabeth Taylor playing Thelma Todd," said a man who spent days on the Roman lot where Franco Zeffirelli directed this impassioned romp. "It was very nice," said Mr. Zeffirelli who shot next to New York for his Opening Night production of Samuel Barber's *Antony and Cleopatra* at the new Metropolitan Opera House. "We had a holiday filming it. We all look better—Elizabeth, devastating." The script is Shakespeare's, somewhat teased. The sets have the deadpan, illuminated splendour of Renaissance paintings. The results—wild. The Burtons, who now live quietly in a villa outside of Rome, have talked *Shrew* a long time, he longer than she. For years when Richard Burton particularly admired an actor's performance, he wanted to play *Othello* with that actor. Stung by the performance of an actress—for instances, Marilyn Monroe, Tammy Grimes—he wished her for his shrew. What finally happened, this Taylor-Burton extravaganza of hit, hurl, and hoot, will be released next year. In the meantime, the two are filming Marlowe's *Doctor Faustus* in Rome (with seven walk-ons for Elizabeth instead of the original two). And in the meantime *Who's Afraid of Virginia Woolf?* breaks money records. A shoo-in. As the actor Robert Ryan wrote of *Virginia Woolf* to a friend, "I just wish someone had offered me a piece of a picture about sex, drinking, cursing that stars the two best-known people in the world." He might have meant *The Taming of the Shrew*.



ROBERT PENN



THEIR MAJESTIES KING CONSTANTINE II AND QUEEN ANNE-MARIE OF THE HELLENES WITH H.R.H. CROWN PRINCESS ALEXIA: FLASHES FROM THEIR PRIVATE WORLD

BY DESPINA MESSINESI

Where the sun surged on the far end of a green lawn behind a pink stone house, a white linen cloth was spread as if for a picnic. The cloth, monogrammed with the royal cipher, was, in fact, the play place of H.R.H. Crown Princess Alexia, and with this delicious, plump, year-old baby were her parents, the King and Queen of the Hellenes—the youngest, handsomest, and possibly the most romantic Royal couple in the world. On this quiet afternoon, splintered only by birds in the great plane trees and a small honey-coloured cocker spaniel tussling a red squeak toy, Their Majesties King Constantine II and Queen Anne-Marie were, for a few hours wedged into a tight working schedule, at their country place at Tatoi, the thick pinewoods on the slopes of Mount Parnes, some fifteen miles from Athens. With the exception of a guard, framed in a sentry box standing by a log gate where the road curled and climbed through woods, this Royal Villa could be any attractive and secluded country house. In the clear air, sixteen hundred feet up, the long house, copied after a nineteenth-century, English-style house in Peterhof built for the Russian Czar Alexander II, had an old-fashioned pleasantness. A shiny pram stood in the front hall under a calm seascape. Visible through the half-closed pantry door, a hand- (Continued on page 176)

HENRY CLARKE







HENRY CLARKE



SNOW PRINCESS OF OLYMPUS: H.M. QUEEN ANNE-MARIE

Tall and slim, with a whip-willow grace. Queen Anne-Marie of the Hellenes has a fair and blue-eyed Northern beauty. Although she is barely out of her teens, she wears court dress with great bearing, looks equally at ease in rough sailing clothes or Greek costume. Before a state dinner she was photographed, *above*, in the marble-columned gallery of the Athens Palace with, in the background, the looming portrait of King Constantine I and his sons. Over her silver-embroidered, white organdie dress the Queen wore the blue sash of the Order of the Redeemer. Her tiara, necklace, and earrings were of diamonds and emeralds, and great drops of emerald were swinging from an emerald brooch.

In the costume worn in the Macedonian town of Naousa, Queen Anne-Marie, *opposite*, was photographed at Tatoi. Presented to her by one of the oldest Athens organizations of its kind, The Society of Greek Women, the costume glints with silver and gold. The tasselled hat was introduced to court by Queen Amalia, wife of Prince Otto of Bavaria, who became King of Greece in 1832.

BEATONS

"LA TRAVIATA"

a surging extravaganza of scarlets and deepened reds for the Metropolitan Opera Company in its new extravagant house.





BEATON'S "LA TRAVIATA"

For the gala opening days of the Metropolitan Opera Company in its new red, white, and gold Lincoln Center opera house this month a bonanza of new productions was commissioned—nine all told, this season. In the first flush of premières, on September 22, will be *La Traviata,* freshly directed by Alfred Lunt, with sets and costumes by Cecil Beaton, who photographed especially for Vogue some of the sultry, weighted dresses he designed.

The storm of girls on the preceding pages all wear costumes from the third-act ballroom scene, a smoulder of reds, deep jewel colours. Karinska, who made the clothes and the witty headdresses, scouted out old laces, jet, antique tinsel, ribbons to give what Cecil Beaton wanted: a look of heaviness, of lushness, of 1860. "I wanted the colours to have a gold light," he said, "dark but sparkling, scintillating. *Traviata* is about the demimonde. These are not elegant women with fans. They are girls in Constantin Guys's drawings, with little boots, legs spraddled, perhaps some girl smoking a small cigar."

Marvellous dresses...marvellous coats to go over them. A garland of daisies, this page, from a hand with a green fashion-thumb: Galanos's column of thin black with a little bib of daisies—diamanté, emerald-eyed—on the high bosom. Daisy chains crossing in back give a beautiful long line to the neck. Dress by Galanos of Staron wool-and-silk, at Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. Coiffure: Ara Gallant. Dark mink to the floor, facing page—a long, luxurious glide of gleaming dark fur, falling in horizontal tiers from a high Empire waist ...magnificent over long dresses, or (as here) long evening pyjamas. Coat of GLMA natural dark ranch mink, made to order at Maximilian. Evening pyjamas by Mollie Parnis. Sandals by Bernardo. K.J.L. earrings, at Altman's. The coiffure by Marc Sinclaire.

BERT STERN

FASHIONS TO OWN RIGHT *now...*



Black wool and diamanté
daisies at night
and dark mink to the floor

RIGHT NOW—

the little black dress...
and black
sable to the knee





Black sable to the knee, far left—the prettiest little all-purpose coat imaginable, in one of the most luxurious furs: sable, horizontally worked, shaped in a sleek, narrow fall from a wide ripple of collar. Coat of black-dyed Russian Crown sable; an Emeric Partos design, made to order at Bergdorf Goodman. Coiffure by Ara Gallant. Earrings by David Webb. Gloves by Kislav. The little black crêpe dress, left, as it looks now: flou as air, falling lightly from a gathered yoke, a neckline squared in back. To wear, anywhere, after five...smashing with the sable coat opposite, the Egyptian headdress here—a charming enigma of black felt and rhinestones. Dress by Leslie Fay, of Celanese acetate and Enka rayon (Chardon-Marché fabric); about $30. Earrings by Jack Gilbert. Both at Lord & Taylor. Dress, also at Woodward & Lothrop; Marshall Field; J. W. Robinson. Headdress: Mr. John.

BERT STERN

RIGHT NOW—
snow white...and
sparkle plenty



Turquoises in the snow, left. The most delicious little snuggle of snow-white Russian ermine, worked round and round...fastened on the side with turquoise drops in diamanté moorings. Made to order at Maximilian. Fuchs white kid gloves. Ara Gallant coiffure. Mirror mirror on the float, right. Silvery sparklers, shiny as looking glass, strung out with silver cord on black point d'esprit (this, of Du Pont nylon). By Malcolm Starr; about $225. At Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel; Jordan Marsh, Florida; Stern & Mann's. Sparkle at the ear: K.J.L. loops; House of Joy streamers. Coiffure by Suga of the Kenneth Salon.

BERT STERN

RIGHT NOW—
black wool late day
...and hair tied
back with a ribbon

This is the dress, left, that charms you, calms you, makes you feel like a million: the little black dress—everybody's friend. Here, Ordelaine dry wool crêpe with a V-neck...narrow leather hip belt...no sleeves...no problems. This is the coat, right, that goes over the little black dress—turns on the perfect late-day look every time. Black worsted gabardine, slim, with a collar that stands away in admiration of a pretty neck. This, and the dress at left, by Geoffrey Beene. Coat of Anglo fabric. Jack Gilbert earrings. Coblentz black satin bag, rhinestone chain. All: Saks Fifth Avenue. Costume, also at Harzfeld's; Dayton's; Neiman-Marcus. Kislav gloves. Beautiful Bryans stockings. This is the coiffure, left, right, and again in close-up below, that's pretty, pretty, pretty, and right now—the real George: smooth, rounded, tied back in a peruke with black satin ribbon. Suga of Kenneth is the man responsible.



BERT STERN

RIGHT NOW— *lots of little dresses ...amusing and practical*

Flou-fall from a yoke, left: Violet wool knit with a front panel gathered on a high yoke. By Kimberly. About $55. Bloomingdale's; Burdine's; Marshall Field; I. Magnin. Flying A, below and near right, floats straight out from a little funnel collar to a wide hem—colour it plum. Wool knit by Kimberly. About $60. Bonwit Teller; Woodward & Lothrop; all Bullock's stores. Viola Weinberger gloves. T-stripes, opposite left: Perfect knit to slip under a great coat—brown and white stripes, short and snappy. By R&K; Celanese acetate. About $25. Marcel Boucher bracelets. All: Lord & Taylor. Dress: Burdine's; Halle Bros. Richelieu earrings, here and opposite at Bloomingdale's. Watch the purple float, opposite right: Purple wool crêpe with a tiered funnel collar, deep pleat centre-front. By Donald Brooks; Anglo wool loomed in America. About $160. Marcel Boucher bracelets. All: Saks Fifth Avenue. Dress: Rich's; Dayton's; Sakowitz. Earrings by Richelieu. Gloves by Viola Weinberger. Coiffures by Suga of Kenneth.


BERT STERN

The double-faced turnout, left, that's wanted right now—funnel-collared, side-vented coat in olive-grey-and-ginger plaid, olive for the facing and the little wool dress underneath. Agnona wool. Thoroughbred Collection at Saks Fifth Avenue; Halle Bros.; Harold's; Frederick & Nelson. Earrings by Jack Gilbert. A fine suit walking, running, standing still, opposite, left and above: bright blue-beige-and-white checked wool tweed with a shell of pale-blue grainy silk. By Lilli Ann. About $110. Saks Fifth Avenue; Lazarus; Frederick & Nelson. Emily Wetherby scarf. Napier earrings. Hudson stockings. Hats, here and opposite, by Halston, to order: Bergdorf Goodman. Brass-buttoned brown corduroy, opposite, right and above: the jacket double-breasted, buttoned wide as a policeman's; the skirt a flat-lying, fast-moving swing of side pleats. Suit by Originala; Crompton cotton corduroy with Everglaze crease resistance. Saks Fifth Avenue; Godchaux's; Sakowitz. Cognac felt beret by Sally Victor. The earrings are by Jack Gilbert. On both pages: gloves by Hansen.

BERT STERN

RIGHT NOW—

the double-faced plaid with its own dress...lively suits with wider skirts

Vinyl takes a giant plaid, far left, in black and white—fly-front coat widened slightly at the hem, with a white vinyl scarf folded at the neck. By La Flaque de Paris; Comark vinyl. About $60. Therese Ahrens scarf. Both at Best & Co. Coat, also at Famous-Barr; Joseph Magnin. This page: hats by Halston, made to order, at Bergdorf Goodman. Herringbone mink, below left: Zigs of brown mink, zags of white mink—a side-closed coat with a brown mink collar standing up. From Reiss & Fabrizio; "Jasmine," Emba white mink, Umpa natural dark ranch mink. Diamonds in the rain, below right: Black-and-white vinyl raincoat banded in black. By Naman Rainwear; Comark vinyl. About $65. Bloomingdale's. This page: Hattie Carnegie earrings; Hansen gloves. Herringbone-mink pull, right: A delicious little pullover of dark-brown mink herringboned with white mink—unsleeved, buttoned in back. From Reiss & Fabrizio, of Saga white mink and Saga brown ranch mink. David Webb jewels. In hand, his clam-shell box—white-enamelled, lined in gold, crusted with diamonds and pink and blue sapphires. Coiffure: Ara Gallant.





BERT STERN

RIGHT NOW—
patterned vinyl...
patterned mink

Snap of line, spice of plaid, above: reefer right on the line of mustard and cinnamon tweed, with the easy swing of a back-belted panel. At Lord & Taylor; Halle Bros.; Neiman-Marcus. Laguna earrings. Scarlet-faced tartan plaid, below, making the turnout short and snappy: proportion is everything—wide short jacket, slim short dress. Bergdorf Goodman; Julius Garfinckel; I. Magnin. Ciner earrings. Phoenix stockings. This page: both wool turnouts by Monte-Sano & Pruzan; coiffure by Ara Gallant. Enough to make you pray for rain, opposite—the perfect weather-coat: brown at its brightest, twill at its gutsiest, tailoring as crisp and dry as the cloth. Martingaled coat by Originala, in Galey & Lord poplin of Fortrel and cotton. About $200. Roman Stripe stockings. Golo shoes. All, Bonwit Teller. Coat, also Hutzler's; Gidding-Jenny; Famous-Barr. Laguna earrings. Both pages: Adolfo hats; Lanolav gloves.

RIGHT NOW—

plaid reefer...tartan jacket and dress... the perfect raincoat

BERT STERN



RIGHT NOW—
golden-beige persian lamb... silver-blue fleece



New fur colouring, left: Terrific right now, a pale-golden lamb coat—buttons side-swung to a high waist, hem out-swung to fluted folds. A David Kidd design for Revillon at Saks Fifth Avenue, of beige-dyed Swakara Karakul lamb from South West Africa. Trifari earrings. Borghese Perla Glaciale lipstick. Big sleeves, easy coat, right: Palest silver-blue fleece cut big and bulkless—a marvellous sense of roomy depth enlarged upon by welted buttonholes and seams. Wool coat and long-sleeved olive-green dress, both Leslie Morris designs made to order at Bergdorf Goodman, in wool. Earrings by Laguna. Tilted hat by Halston made to order at Bergdorf Goodman.

BERT STERN







BEAUTY *bulletin*

EXERCISE AND INXERCISE

THE NEW WAY TO LOOK AT FITNESS

What do you hope to get from exercise? If you're like most women, you hope for this: a body that gives the impression of vitality, of sleeked-up shape; a body that looks young. And so, if you're like most women, you exercise. Exercise how? Oh, actively, constantly, *all* the time. (In a dry summer, that could be ten tennis games.) Or, you exercise less actively but even *more* constantly. (A three-times-a-week exercise routine which of course you never fail to do except when you happen to forget.)

And all that's fine. If spotty exercise weren't accomplishing something, bikinis would be on the shelves of shops, not on beaches; the American figure would be back where it was (so comfortably) before the showdown that began in the summer of 'fifty-nine. To make themselves bikini-worthy was uphill work for a lot of women, but they went at it and made it—triumphantly. (One of the more impressive milestones in the body's history of conforming to order, the improvement made by the bikini era is not yet over.)

So it's fair to say that better than *no* form of exercise is spotty exercise. Better than *no* motive is the flimsiest of two-piece motives. But standards aren't at a standstill; they're pushing on. As new levels of body-tone are established, as these become the new *general* level, a new push is being felt. A push toward that state which is measured not just by sleekness of leg or firmness of arm, but by evidence of *radiant fitness*. By a special brand of self-generated power that lights up the skin, increases the strength, and goes on to generate new energy. (Fitness feeds back its benefits systematically.)

Fitness. What is it exactly? A psychic state or a physiological condition? Both, without question. Fit- (Continued next page)

New beauty energy

The energy's colour. The idea is, get something electric going with it. Try for something with bazazz. Bazazz, in fact, is what Max Factor calls a whole new group of colours out to put some pow in any look. Razabazazz is the lipstick here. Comes in the UltraLucent creamy formula. There are other shades too; a frosting toner named Flash Gorgeous; creamy fingernails. . . . Energetic colour in the dress worn here. Shocking pink melton cloth, rhinestone-buttoned, by Junior Sophisticates in Worumbo wool. About $60. Lord & Taylor; Hutzler's; I. Magnin. Glittered yarn earrings by Michael Hic. Hair, by Kenneth.

EXERCISE AND INXERCISE

(Continued from preceding page) ness shows in the face. Shows in other ways you can't miss. It shows in the way you walk down the street, the way you rise to meet an emergency. In the pulse, and in staying power. It even shows in a restaurant, in the choices you make of food and drink—by some uncanny process, when you're fit, your preferences seem to be those *becoming* to a person who is fit. Drink tends to be moderate, never desperate.

And, of course, fitness shows in allure. In the full circle of fitness, allure has a place. It feeds back as a part of happiness, and this in turn seems to fortify the effort toward fitness. And *its* story is told by the skin, that biographer of happiness.

How accessible is fitness? To what degree can fitness be increased? Although your total capacity for fitness has limits—just as your capacity for intellect is limited at birth—your performance will increase with use (just as intelligence improves with the exercise of intelligence). For each individual, the limits vary. But capacity is a vessel craving to be filled. And in the case of fitness, *efficient* exercise can increase almost anyone's seeming capacity. After fifty. Sixty. Even seventy.

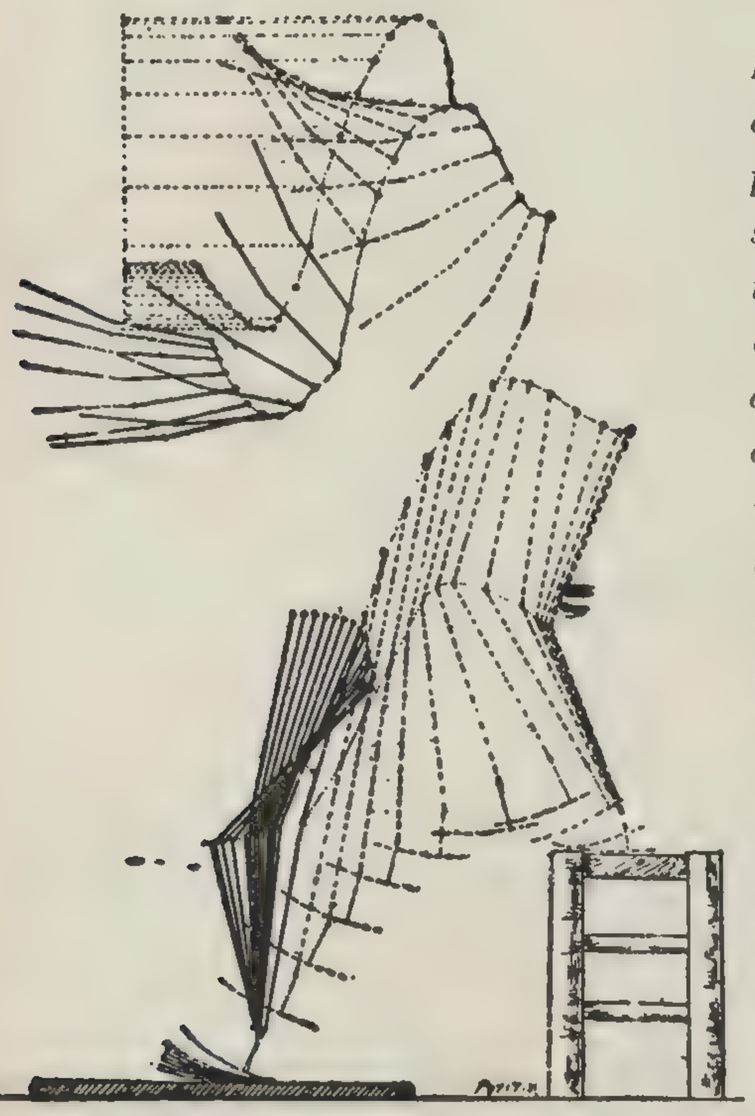
Supposing, then, you have a regular exercise program (all that tennis we spoke of earlier; all those three-times-a-week workouts), how can you know how efficiently you're using your capacities; whether you've levelled off at maintenance—or are doing better and are gradually advancing toward fitness? There are ways. If you are in good health—good general health—you can give some thought to "embarrassing the body." By extending yourself a little—then a little more. You can do this gently (yoga exercises are gentle). You can do this less gently (calisthenics of some sort). Or you can do it quite scientifically. There is, not more than a computer's distance away from where you sit or stand at this moment, a machine called an ergometer. Out of one of the scientific laboratories in which the efficient exertion of human energy is being studied has come the first prototype of what may come to be standard household equipment—an electronic device which measures ergs, which are units of work. As you exercise, you monitor your performance on a panel against which a sensitive needle moves—the needle's movement is your guide to how erratically or steadily your "work" is going; whether you're overworking or underworking; whether to do less, same, or more.



Exercise message of model projectile in flight: excessive rapidity of motion can annul the motion's efficacy.

The objective is more than exercise. It's fitness. Fitness arrived at by what we've named *inxercise*—the intake of exercise, a feedback that, working for you on a steady basis, means you have something more than exercise going for you. You have fitness flowing back to increase your use of your capacities so that you can build up to still greater fitness.

Who has the inside track on the ergometer is no other than that thirty-some-year-old exerciser, Exercycle, formidable device for "in-home exercise." Loaded with self-confidence about its achievements over the years ("the Exercycle provides a range of movements; reaches almost every major muscle group in the body; works in the service of cardiovascular well-being as well as trimmer shape"), the machine today is virtually the same machine it was when it was born. The only big changes have been in the additional, and still optional, accessories. (One of which is what the ergometer will be when it's ready for distribution.) Meanwhile, the Exercycle itself anticipates no change in action. You mount it, switch it on; the seat rises rhythmically; the handlebars move your arms up as the seat rises; the pedals cycle your feet at an established rate. The Exercycle exercises you. But for a designated portion of every minute, you expend energy *toward* the cycle. And it's this expenditure, this force which you *add*, that moves you toward fitness. Right now, a little timer pings when it's time for you to add your bit. And that, presumably, will always be the case. No matter what refinements come along, no matter how delicately the ergometer minds your progress, you can be sure of this: Exercycle will remain one of the more convenient ways to all-over fitness, to the gaining of *inxercise*. And it means to get you there without a traffic jam.



Left, a motion study of human movement, presumably impossible without what the equations above and below have to do with: Energy. Energy's measurement: work. Magnet possesses energy; it attracts certain bodies and works during their approach. . . . Does a magnetic woman have energy? Make your own equations. . . .

Illustration above (reproduced from E. J. Marrey, *Movement*, 1895) and photograph at top of page, both from *The Nature and Art of Motion*, edited by Gyorgy Kepes. Copyright © 1965, George Braziller, Inc.



Fitness secret from the Givenchy cabine

They all start out well ahead of the game—the mannequins who show the clothes at Givenchy: they're themed along the same lucky lines that produced Audrey Hepburn and gazelles. Even so, this is the official attitude: every figure fluctuates a little every day—therefore every figure needs something in the way of a proportions-supervisor. The one glimpsed here is not for sale. Drawn up from the mannequins' own specifications, it's the house uniform made by Lébigot at Givenchy's request. Black Lycra. One piece. Minimum seams. The merest of bones (small curved bones under the bosom). Low U back. Detachable garters. Smooth, small, but breathable-in.

PETER KNAPP





"Should I— or shouldn't I— have my face lifted?"

"It's the oldest-hat question you could ask," said one woman we know, who claims that all of her friends—normal, happy, un-neurotic women—have had their faces done. And to hear the hairdressers tell it (and they're in a position to tell . . . they see the scars at firsthand), she's not far wrong. Face-lifting is usual in 1966. But since myths about it abound, we thought you might want the latest facts; might want to know exactly what can be expected now; the range of money involved; whether there are any new dodges short of gung-ho surgery (there are, in some specific situations). Therefore, charted firmly on the following two pages are the present facts of face-lifting. Source of information: one of the country's most distinguished plastic surgeons, who also gave us this rundown on (and these answers to) the most-asked questions about face-lifting:

How do you know when it's time for a face-lift? When slackness of skin is not simply a temporary condition brought on by temporary weight-loss, severe emotional trauma, or a run of late nights. It's time, when the condition is constant—and you want to see it reversed. . . . Is there a time when a surgical face-lift should not take place? Yes. When the general health is poor or when a woman is in the acute stage of an emotional crise. Better to postpone. But there are exceptions. . . . What are the risks? Plastic surgery is surgery. The same risks obtain. Where measures short of surgery will help, these are named on the chart that follows here. . . . How does a woman choose a plastic surgeon? How does she know whether her surgeon is Da Vinci or Andy Warhol? Almost every major city in the U.S.A. has its roster of qualified plastic surgeons. The best procedure is to ask your own general physician to work on the problem of selecting a plastic surgeon for you. Your advisor should be a physician with whom you stand in a continuing relationship; someone whose medical concern for you is not temporary. . . . What is the iffy-est area? The eyelids. Here, an absolute wizard is wanted, nothing less. . . . How can one avoid disasters? If you put your face into the right hands you will get a *conservative* operation. The disasters of the 1930's were generally accountable to an effort to achieve drastic change. Surgeons have learned that chances for success are greatest when a conservative improvement is the agreed-upon objective. . . . What are the odds for success? In competent hands, the odds are very, very high. There is a small percentage of patients who can never be satisfied, no matter what. These tend to be patients (men as well as women) who have unreal images of themselves; bizarre images which can never be satisfied. Most surgeons try to screen out such applicants. Good plastic surgeons are in short supply; they'd rather spend time in hopeful effort. . . . What about scars from plastic surgery? Scarring behaviour is curiously unpredictable; you can heal smoothly in one part of the body and not in another. But even welty scars settle down in time, and age is no deterrent. Healing processes continue to work kindly with age—providing your general health is reasonably good. The much-feared scar called keloid—an (Continued on page 178)

WHERE IS FACE-LIFTING TODAY? A FAMOUS PLASTIC SURGEON CHARTS THE ANSWERS

BERT STERN

Where is face-lifting today?

AREA	CHOICE OF PROCEDURE	BEST PROCEDURE	TIME INVOLVED
FOREHEAD FURROWS— HORIZONTAL	Electrocoagulation. Sometimes called galvanopuncture. Non-surgical office procedure. See explanatory article preceding this page.	See evaluation.	Depends on amount of work, sensitivity of patient.
	Chemical peel. Chemicals are used to cause second-degree burn, consequent peeling of skin. Qualifications of practitioner vital to procedure. Consult your family doctor.		7 to 10 days of constant treatment, during which patient is out of commission socially. 8 to 10 weeks for complete recovery of normal skin colour, complete healing.
FURROWS BETWEEN EYEBROWS	Silicone injections.*	See evaluation.	Silicone injection* takes only a minute. Removal of vertical furrows usually takes 1 to 3 injections; these, given 2 weeks apart. Office procedure.
	Electrocoagulation.		See description of electrocoagulation, first box above.
LOOSE SKIN AROUND EYES	Surgery. Also chemical peel (sometimes called chemabrasion) and skin planing (sometimes called surgical dermabrasion).	Usually surgery is best here. Sometimes chemical peel or dermabrasion—either alone or as an adjunct to surgery.	2 to 3 days in hospital. 10 days behind dark glasses. Small incisions may not fade for several weeks; these can be covered well with makeup.
DEEP MOUTH LINES— "NASAL LABIALS"	Surgical face-lift.	Surgical face-lift.	4 days in hospital. 3 to 4 weeks for complete recovery.
	Silicone injections.*		?
SLACK JOWL	Surgical face-lift.	Surgical face-lift. This is sole procedure for treatment of slack jowl. It is part of a complete face-lift operation.	4 days in hospital. 3 to 4 weeks for complete recovery. Patient must accept permanent incisions around ears and in hairline. These can be camouflaged with hairstyling, earrings, makeup.
LOOSE THROAT, LINED THROAT	Surgical face-lift.	Surgical face-lift.	See directly above.
FINE, DRY WRINKLES— "PRUNE SKIN"	Surgical skin-planing. Chemical peel.	Either surgical skin-planing or chemical peel, depending on character of skin.	Hospital about 2 days. 7 to 10 days out of commission socially. Minimum 6 to 10 weeks before skin recovers its colour completely.

*SILICONE. Liquid silicone is very promising. Injected subcutaneously, silicone may prove to be the quickest, simplest method for filling out wrinkles; may some day be a useful, official adjunct to plastic surgery. At this writing, however, its use has not yet been approved by the Food and Drug Administration of the U.S. Government, which has put silicone under strict clinical laboratory research. General

A FAMOUS PLASTIC SURGEON CHARTS THE ANSWERS

APPROXIMATE COST	DURABILITY OF RESULTS	DOCTOR'S EVALUATION
Usually not in physicians' repertoire, therefore no medical price established. The few cosmetologists qualified usually charge by the hour. Rate, about $50 to $85 per hour. Some foreheads can be cleared in an hour's time; some require series of treatments.	Inconstant. Average two years or more.	**Deep forehead furrows are a difficult problem. Ordinary surgical procedures not justified. Surgery must be too massive for results achieved. Thus far, electrocoagulation appears to be practical procedure; some good results with chemical peel. Retraining of facial habits helpful in maintenance of results.**
Chemical peel ranges from $200 to $300 for forehead alone.	Inconstant.	
Total treatment with silicone injections* runs $75 to $100.	Silicone injection* appears to be relatively permanent in effect achieved.	**Surgery for this area very disappointing. Electrocoagulation effective, but shortage of trained practitioners limits availability of this procedure. Silicone* represents best hope here. Since very small amount of silicone is needed, this area presents one of the most promising "cosmetic" uses of silicone injections.**
See scale of prices, first box above.	For electrocoagulation, usual minimum 2 years.	
$500 to $1000, surgical fee alone. Hospital and anaesthesia extra.	Reasonably permanent. Occasionally another operation is done several years later.	**Surgical results usually very good. Patients most often enthusiastic about results. Chemical peel is sometimes used as a secondary procedure to eradicate small skin wrinkles about the eyes. Silicone injections* are absolutely contra-indicated in eyelid skin.**
$1,000 to $2,500 usual range, depending on extent of operation. Hospital and anaesthesia extra.	Inconstant as far as this aspect of a face-lift is concerned. See evaluation.	**This area sometimes presents disappointing aspect of the complete face-lift. Patients often expect more dramatic improvement of deep nasal labial furrows. Generally, most one can expect is modification and softening of these lines. Present status silicone injections* for this area: some work being done, but results not conclusive.**
?	?	
$1,000 to $2,500 usual range, depending on extent of operation. Hospital and anaesthesia extra.	Difficult to generalize. Depends upon rate of aging in individual. 5 years or more is reasonably average, but often results may be quite lasting.	**An excellent operation when technique is selected to fit individual problem at hand. Results are usually pleasing to patient and surgeon.**
See directly above.	See directly above.	**See directly above.**
Price depends on what has to be done. Total face-peel, when done without other surgery, averages about $1,000. Hospital extra.	Inconstant. Varies with individual. Usually lasts for several years.	**Results vary. Sometimes little is achieved; sometimes results are excellent. Procedure is sometimes used as an adjunct to face-lifting—a retouching technique for fine, withered lines.**

use of silicone injections by the medical profession has not been approved. The much publicized use of silicone injections in the breast is not on the U.S. Government's research agenda, and is not legal.

NORELL



THE PERFECT A-LINE COAT...SMALL COLLAR. SMALL SHOULDER. WIDENED HEM... DOUBLE-BREASTED, BUTTONED UP HIGH

Norell the perfectionist. Norell the positive: One coat is what he believes in, one coat is what he gives us—and it's enough. The perfect A widening to the hem from ravishing little shoulders and narrow, set-in sleeves. Sometimes a small rounded collar. Sometimes a small pointed collar. Sometimes a small stand-up collar. Always the most delicious colourings—strong, strong turquoise over an orange dress...the lightest, cleanest acid green over orange...navy blue over a bright yellow jersey dress...over lacquer red...camel over navy. Often worn with an enormous square fur muff—all as luxurious, feminine, and wearable as you could wish. A for the beige wool coat with a rounded collar, left, double-breasted and buttoned up high over a brown wool jersey turtleneck dress, with off-white kid gloves crushed on the wrist. Coat at Bonwit Teller; Nan Duskin; Rich's; Hudson's; I. Magnin. A for the camel wool coat with a pointed collar, above left, worn with a two-piece turtleneck dress of navy wool jersey. Coat: Lord & Taylor; Montaldo's; I. Magnin. A for Norell's little lamb of a coat, above right, cut of a thick, curly off-white wool, and worn over a dress of lacquer-red wool jersey; the turtleneck, smooth as a glove on the throat. Coat, at Bergdorf Goodman; Julius Garfinckel; I. Magnin.





NORELL

Norell cuts a coatdress in camel wool, opposite. Floats it from a high squared neck. Buttons it on the side. Puts a pocket on the side. Widens the sleeve. Widens the hem. Sends it off with pale kid gloves and a huge sable muff...discreet and luxurious...a beautiful way to look in town on a fine autumn day. At Bergdorf Goodman; Wanamaker's, Phila.; Rich's; Stanley Korshak; I. Magnin. All innocence and flou as air, above. Norell's angel-robe dress for dinner in greige crêpe, falling from a wide, shirred neckline...smock sleeves. At Lord & Taylor; L. S. Ayres; I. Magnin. The suit every woman wants, above right. Easy double-breasted jacket with a pointed collar... easy skirt gathered in front. The ultimate Norell suit in a wool Tattersall of orange beige and green; turtleneck blouse of dull-green wool jersey. At Bonwit Teller; Nan Duskin; I. Magnin.

HEAVENLY FLOATS... THE SIDE-BUTTONED COATDRESS...CRÊPE WITH AN ANGEL-ROBE NECK. THE IDEAL TATTERSALL SUIT. BIG FUR MUFFS FOR DAY

ERT STERN

GALANOS

GLORIOUS IN
MOTION—
PLEATS DAY AND
LITTLE EVENING....
SQUARE-CUT
SEAMING....
MINED BRILLIANCE
AT NIGHT

Galanos triumphant. Day and evening, some of the most beautiful clothes in America. *Far left:* The peerless little day dress—and how it moves. Falls from a high waist...with a deep box pleat swinging the back...and a belt buttoned lightly over it. Of camel-coloured alpaca-and-wool fleece with a long matching cardigan jacket. A Galanos helmet with geometric visor. Both: Bergdorf Goodman. The costume: Nan Duskin; I. Magnin. *Centre:* Red wool jersey for day—a dazzle of cutting and seaming. The entire front—sleeves, sides, everything—all cut in one around two squared, seamed insets. Fluid as a dress can be. Of Racine fabric. Galanos helmet. Both at Bonwit Teller. Dress also at Montaldo's; Neiman-Marcus; I. Magnin. *This page, left and below:* Brocade in a flash of stripes—charcoal, gold, white. A long sloped-out jacket with open shirt collar and



crystal buttons, over a short floating dress with a pleat starting high at centre-front. The costume, made of Abraham metallic wool and silk; at Bonwit Teller; I. Magnin. *Above:* Brocade in hammered gold—a coat with standing collar, pleats from hipbone down, over a dress with halter top, high-starting front pleats. Of Bianchini silk; Galanos helmet. Both at Bonwit Teller. Costume, also at Nan Duskin; I. Magnin.

BERT STERN

GALANOS

For evening, the most wonderful wool jersey dresses....In plum-colour, *left*, with a high round neck over cutouts—front, back, under the arms—slashed down to the high waistline. A long skirt slightly gathered at the back, and slit pockets. At Lord & Taylor; I. Magnin. *Right:* Enamel-blue jersey with a deep-U neck, string straps, a skirt that slopes from a V-seam at the waist to slightly flared width at the hem. Slit pockets. At Lord & Taylor; I. Magnin. *Next right:* Jersey in hunter green, the strapless top gathered in two soft folds that frame a cutout over the bosom. All melting into a long straight skirt. Bonwit Teller; I. Magnin. Wool jerseys, this page: Racine. *Opposite:* The djellaba mood—an inspired intricacy of bias that flows and folds in motion like a fan of fabric....In black silk cloqué (two back views, large and small) with jet beads jewelling the sleeves and an edge around the neck. Above-the-knee hem. Of Staron fabric. Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. More djellaba mood, in the two small front views—black silk crêpe with jewelled sleeves. At Bergdorf Goodman; I. Magnin.

BERT STERN



DIVINE SHAPES–LONG CUTAWAY JERSEYS... SHORT DJELLABAS BIAS-BLOWN, JEWELLED SLEEVES





Scandinewsia

From Sweden, **top of this page,** ***a clear glass decanter, for Boda.*** **To its right,** ***a squared smoky crystal vase, designed for Orrefors.*** ***From Finland,*** **right:** ***the witty, handsome "ball" chair of white fibre glass and steel, upholstered in orange, imported by Stendig.*** ***From Denmark,*** **below:** ***covered sterling silver serving dish, all pure line, for Georg Jensen.***

From Denmark,* left: *Winging swan chair, swivelled on an aluminum base; Fritz Hansen.* Top, right: *Hanging light with light-fleeting metal rings, for Georg Jensen.* *From Finland,* above: *swizzling cotton print, black and grey circles on white, for Marimekko.* Right: *sturdy handwoven rattan mushroom stools, imported by Stendig.* *From Denmark,* below: *sterling silver pitcher, for Georg Jensen.

Scandinavian designers have understood line in its present and future tenses for decades. Now, a sweet breeze of strictness released, a feeling for textures, for lushness, blows from the North. This romantic freshening, combined with the strengths of design and colour fixed in the Scandinavian image, makes news—news noted now in the "Scandia '66" festival at all of Famous-Barr's six stores, where each of these masterly objects—among many other pleasures—may be found.

PHOTOGRAPHED WITH THE COOPERATION OF GEORG JENSEN, NEW YORK

Vital now—a body so smooth and supple that clothes just flow easily over in unbroken line. Here now—the underthings that make it possible. Smooth—as in satin maillot, opposite: One perfect shining stretch of black cut with a single seam. Van Raalte all-in-one; Antron nylon, Lycra (Liberty fabric). $13. Altman's; Burdine's; Famous-Barr. Smooth—as in a maillot with hidden control, above: Power net centred beneath black tricot—no tug at the shoulder, no pull at the leg; the give and take is all at the midriff. Youthlines all-in-one; Lycra, nylon tricot. About $20. At Altman's. Smooth—as in a tricot brassière with cutaway sides, above right: Brassière and brief matching pantie girdle both by Exquisite Form, in black polka-dot net and white stabilized tricot of nylon and Lycra. Brassière, about $6; pantie girdle, about $9. At Best & Co., N. Y.; Sanger-Harris. Smooth—as in brassière-bodice lengthened past waist, right: A longer unbroken line fitting easily at waist. Low-backed control by Maidenform, in black nylon-and-Lycra with acetate, Dacron, and Lycra sides. $8. Bloomingdale's; Famous-Barr.

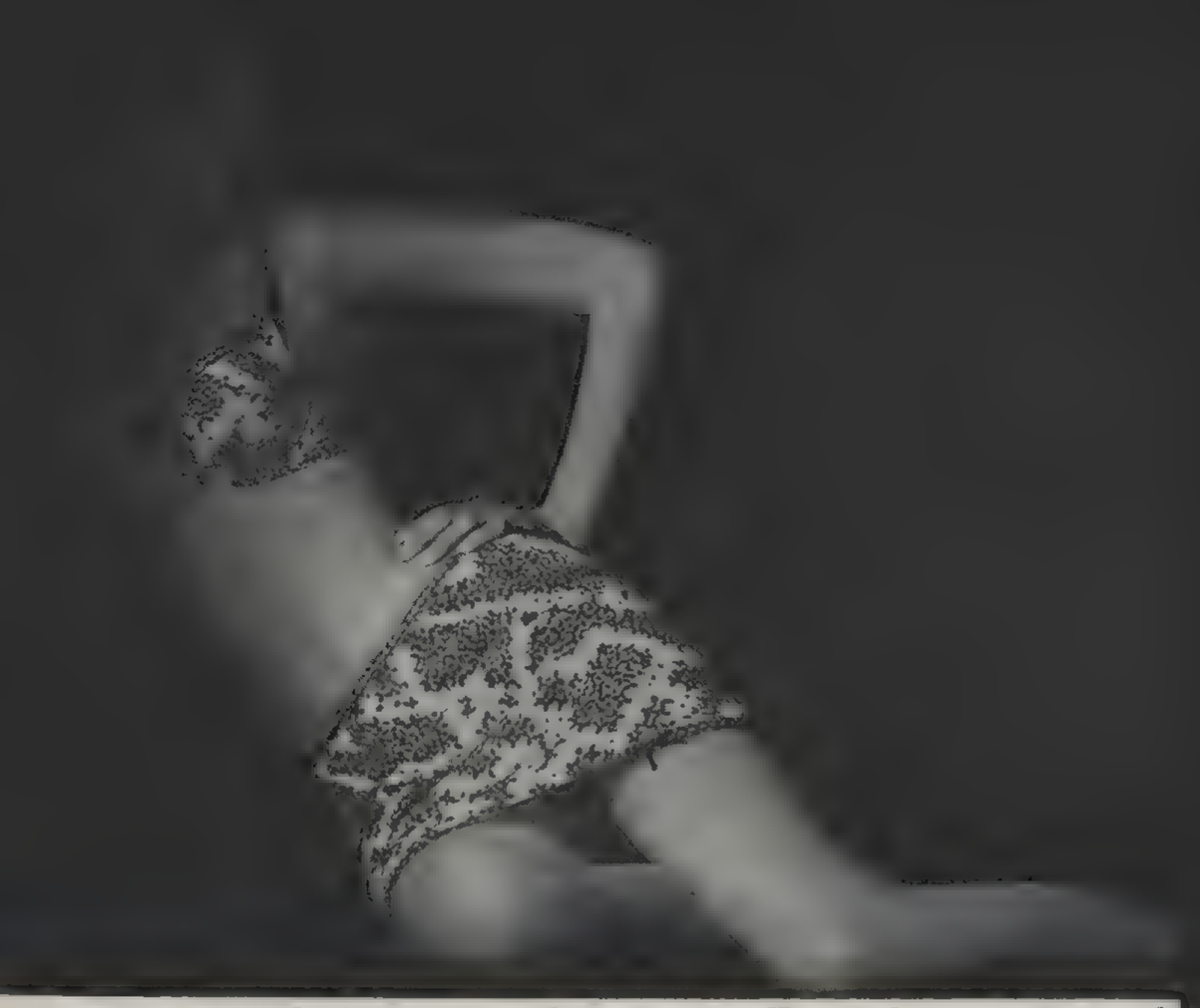
HORST

SMOOTH
AND
SUPPLE

SMOOTH AND SUPPLE

Smooth—as in brassière-bodice at its longest, above, panelled support almost to the hip. By Venus, of black Enka nylon (Collins & Aikman crêpe tricot) and Lycra. $12. Altman's; Sakowitz. Smooth—as in pantie girdle with concealed garters, below: short short stretch from hip to thigh, new 10-inch length pantie gliding smoothly over new 40-inch length stockings. By Fortuna, in panelled white Du Pont nylon and Lycra. $8. Best & Co.; Frost Bros. Smooth—as in brassière without seams, centre: pre-shaped tricot rounds the bosom. Panel-shaped power net frees the waist and leg. Both by Olga. Wired brassière, in nude tricot of Dacron; about $7. Matching pantie girdle, in Du Pont nylon, acetate, Lycra; about $7. At Lord & Taylor; Dayton's; Best's Apparel. Smooth—as in pantie girdle with side control, right above: inset panels at either side stretch to just the size of the thigh. By Sarong, in black nylon, Lycra. $11. Bloomingdale's; Woodward & Lothrop; Burdine's. Smooth—as in brassière-bodice sleeked by tricot, right below: one unbroken line of tricot swept past the waist and over a brief little power net pantie. Both by Lady Marlene. Brassière-bodice, in black tricot of Chemstrand nylon (Stevens fabric) and Lycra, about $13; girdle in black nylon and Lycra, about $6. Bloomingdale's; Frost Bros. In the background: openwork screen from Luten, Clarey, Stern. Coiffures on these pages, by Hugh Harrison of Coiffures Americana.


HORST





SMOOTH AND SUPPLE

Smooth inner control, opposite: Tricot brassière curved by quilting, net pantie girdle sleeked by panels. By Vanity Fair, of coral Du Pont nylon and Lycra. Brassière, about $6; girdle, about $10. Both at Bonwit Teller; Woodward & Lothrop; Sakowitz; I. Magnin. Smooth fabric, brief cut, above: Printed tricot, smoother still for a border of ribbon beading—the wired brassière, the thigh-high petticoat. By Accentuette, in black and white Antron nylon. Brassière, about $12; petticoat, about $11. Both, Saks Fifth Avenue; Frost Bros. Smooth, bold, brief, above right—red, beige, and black printed tricot brassière and panties. By Kayser. Brassière, of Du Pont nylon and Lycra, $5; panties, of Antron nylon, $3. Henri Bendel; Marshall Field. Smooth, bare, free, below: Printed tricot at its briefest—wisp of brassière, tiniest panties. In black, beige, grey, white Caprolan nylon; by the Formfit Designers Collection. Brassière, about $7; panties, about $4. Henri Bendel; Neiman-Marcus; Bullock's-Wilshire.





HELMUT NEWTON

SMOOTH AND SUPPLE—

NEW BREED OF CAT

Smooth and supple as young felines, a new breed of patterned control springs into the picture: underthings at their sleekest, most amusing —all means of support a closely held secret. More power to them! Smooth geometric maillot trunks, stalking the sunlight, left—planed in nude on black, sleeked from hipbone to thigh. Brief pantie girdle of Du Pont nylon, Lycra. About $10. Lord & Taylor; Hudson's; Famous-Barr. Smooth undulating colour, above, stretched out at sinuous length—a long maillot top swerving down over brief maillot trunks in one supple controlled curve. All-in-two, of black-turquoise-brown-white printed Du Pont nylon and Lycra. About $30. Smooth markings, smooth maillot, right, cut low as a swimsuit in back and almost ready to go for a dip—X marks the patterned control. In Du Pont nylon, Lycra. About $17. All, this page: Lord & Taylor; Famous-Barr; Dayton's; Joseph Magnin. All designs, both pages, by Ruben Torres for Warner's; delivery November 15.



MAURICE MEDCALFE'S BATHING PILLAR

An architect with a romantic and sensuous approach to wood, water, and light, Maurice Medcalfe built for himself a pleasure tower on the wooded hills of Stony Point, New York, "disturbing as little of the landscape as possible." This redwood-skinned pillar contains, largely, baths: On the top floor, from a round, pond-sized Japanese bath Mr. Medcalfe can look over the trees through oval plastic windows swelling like raindrops; on the floor below he has a Finnish sauna, and at ground level, a living or "relaxing" room. Below ground, a round dining or conference room roots into unseen necessaries: a galley-sized kitchen, a lavatory, mechanical ganglia. These four storeys, plus a rooftop sun deck, a jutting redwood land deck, and a narrow, second cylinder holding spiral stairs, are all there is to this magical watering place. Twelve feet in diameter, thirty-five feet high, this tower serves as a place for rest and reconstitution, (Continued on next page)

Left: *The tower in the woods, a redwood shaft with bubble plastic windows.* Above, right: *Print of an eighteenth-century* folie, *designed as a ruined pillar—in mood an antecedent to Mr. Medcalfe's tower.* Right: *The tower, with its narrower tower for stairs.* Below: *Underground dining-conference room with off-white banquettes surrounding a low round table covered in black vinyl.*

DAVID MASSEY

MAURICE MEDCALFE'S BATHING PILLAR

for transcendent water therapy. Mr. Medcalfe, who was graduated from Annapolis, took to the Japanese aesthetic of bathing when he served with the Navy in Japan. Later, studying wood architecture on a travelling fellowship, he returned to Japan, and then went on to discover in Finland the sauna, which equally exists for reasons of health and spirit. Mr. Medcalfe, who was recently married and is building a house nearby, said that in his tower "lighting was fifty percent of the architecture": light flooding, or spilling in pools; indoor lights balanced against outdoor lights in trees; light glinting on translucent glass mosaic tiles around the Japanese tub, or soaking into walls panelled on each storey in a different wood, from pecan to Brazilian rosewood. In substance, this bathing pillar is a steel frame wrapped in plywood and vertically sheathed. In effect, this "spindrift off of practical house design" is a place of deliberately heightened moods, calm, imaginative, unique. More information, page 175.

Right: *Japanese bath on the tower's top storey, with a lolling chair, a Japanese bath stand.* Above: *Ground-floor living room, with chrome, glass, and fur patterns gleaming against rosewood panels.* Left, centre: *Painted steel stairs; a pattern of frosted lights on a dimmer.* Left, below: *Tower by twilight, the light indoors calculated, changeable in relation to the light outdoors.*

DAVID MASSEY



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS



Africa. Sweeping in now—it's the great new fashion. And, naturally, Jane Holzer (left) is one of the first to walk away with it—she digs the whole message—the wonderful, simple, strong prints stamped—bango—on wonderful thin cotton; the bold primary colours; the whole idea that you can wrap the stuff around, make your own new design every day. The African message is just beginning—watch it beat, beat, beat by Resort time. . . . Jane found her African fashion message at "Khadejha," 5 St. Marks Place. Khadejha's boutique was one of the first to go all out—African. Two lengths of cotton pattern—white leaves, black design, bruised-rose-colour background, worn—as here—scooped and looped low over a teeny-weeny bikini of the same cotton. Or sometimes Jane takes the same length, wraps it up into the biggest woof of a turban you ever saw. The bikini, $25; the Khanga cloth to wrap, $25. . . . "The Tree House"—a big room on the second floor (treetop level) is at 125 East 47th Street. Open the door and stand back for the impact—a gorgeous jungle of pattern, colour—intense blues, oranges, reds, greens, yellows—in the bolts of African cotton hanging like flags from floor to ceiling; in the pyjamas, shifts, pants, designed from the same kinds of prints. Clothes are $25 to $50. African cotton by the yard, $2.25 to $5. . . . Big stores are getting big for Africa, too—Stern Bros. fabric department has lengths of thump, thump pattern, bold-coloured Khanga cotton. It takes two pieces (about 3½ yards) to make something smashing. $13. . . .

JACK ROBINSON



Paris: It's the newest haircut on any girl. And the girl is Stone—just 19, just married, and just about the hottest property going in the Paris pop singer scene. Her current hit is "Le Jour La Nuit"—French version of the Beatles' "You Won't See Me." And Stone herself is one of the Beatles' —and the Rolling Stones'—biggest fans. Maybe that's whence came the haircut, which Stone "invented," cuts and sets herself. About her clothes. "J'ai inventé un nouveau style, le 'neuter look.'" That's what Stone says. Well, maybe. Maybe not. At any rate she almost always wears neat, natty pants tailleurs designed and made by her mother. If she ever puts on a skirt it's the super mini-mini kind. Stone, just back from the honeymoon with her husband yé-yé singer Eric Charden, marches on—Prince Valiant hair swinging. Currently she's on a singing tour with Hugues Aufray—the "French Bob Dylan." . . .

What do you want to know right now? Of course: "What's going to be my winter uniform?"

Where do you find it? Oh, it's so simple. Because those T. Jones people believe in not letting a big success turn into a forget fade-out. So there it'll be again this season—*the* narrow, double-breasted reefer—trim, neat, perfect, made this go-round in two weaves of gabardine: the good gutsy usual, and one even more ribby. For underneath it, in matching gabardine, a selection of four different T. Jones "basics": the famous shift with a bit of smock-front shirring, sleeved or "un"; the short-sleeved, slit-neck knock-off of a familiar welt-seamed architectural beauty; and the stand-up neckline, square-armhole two-tone slip of a shift. Then there are the colours—the ensemble comes in fourteen, like crème beige, lacquer red, socko yellow, green green, mocha brown, peony pink. (Two-tone dress usually has alabaster next to the face, coat colour from breast seam down.) Coat, $95 or $110. Dresses, $70 or $80. T. Jones, 1050 Third Ave., and 15 W. 57th St. . . .





PETER CAINE

Paris: Here goes Paco the plastic man with leather and feathers—creating as much of a creative flap with these materials as he did with his plastic paillettes last go round. Paco Rabanne's leather and feather designs made their début in one of the most avant of the avant-garde art galleries—Iris Clert, on the Faubourg Saint-Honoré. The coat (far left) of polished brown discs of leather, studded together with gold hobnails, lined, hooded in handknit matching brown wool, was poised in front of painting "De Maria" by artist De Maria. Lord & Taylor bought it for New York. (Available Oct. 15.) The white ostrich coat, in front of the egg-shaped painting by Fontana —madly, marvellously, ingeniously made of strips of thick plastic tape, between which the feathers are glued. Result: the coat is airy as a bird, inexpensive for ostrich—it will retail at Paris's Dorothée Bis boutique for about 600 francs. . . .

More on next page

VOGUE'S OWN BOUTIQUE *Continued*

Amsterdam: It's the newest boutique explosion spot . . .

"Kink 22," opened this summer by Mila Jansen and Henk Koster at 22 Rozendwars; all pink and mauve, filled with homemade dresses, geometric jewellery, funny caps; also all the neighbourhood children . . . witness, near right. Owner Mila wears her Jackie Coogan red wool cap ($2.50) she sells by the dozen to Amsterdam's swell young men. Centre right, a passing-by shopper in turquoise, purple wool-knit; $22.50. . . . Josje Leeger (far right) has been cutting up the flag, making a Union-Jack jumpsuit ($60) to sell in her boutique, "Flashing Fashion," Looiersgracht 12. . . .









PHOTOGRAPHS BY CATERINE MILINAIRE

Paris: The best boutique spreads all over the place. Now it's the rue Marbeuf in Paris, for the latest addition to the family of successful Dorothée Bis boutiques springing up all over France. Décor in all of them has the same scaffolding, plain-pipe-racks; the clothes the same top super look. . . . Far left, coat alternating bands of brown fur and leather, to be worn either side; latch-closed with metal magnetic fastenings—about $300. . . . And this is the way they advertise (near left)—three Beaux Arts students wearing bright red/white shirts chalk the name Dorothée Bis on the sidewalks of Paris (you might call the medium trot-art). Helping them here, Anyés Milinaire, in a Dorothée skinny pearl-knit sweater, $20. . . .

New York: New boutiques bobbing up. . . . "Liftoff," 417 Third Avenue, has styled itself after the inside of an airborne troop carrier—rounded aluminum ceiling, etc. . . . the clothes all pretty much red, white, and blue, too. Terrific crocheted shoulder bags, sailor berets, helmets. Ranging from $10 to $25. . . . "Little Bits of the Sixties," 1036 Third Avenue, is for the kiddies. Bubbly little dresses and jumpsuits of velvet, corduroy, vyella, from $7 to $18 . . . swinging from the ceiling in an art nouveau painted window around a birdcage. . . .

London: No end in sight to the boutique trip—it's now "The Establishment."

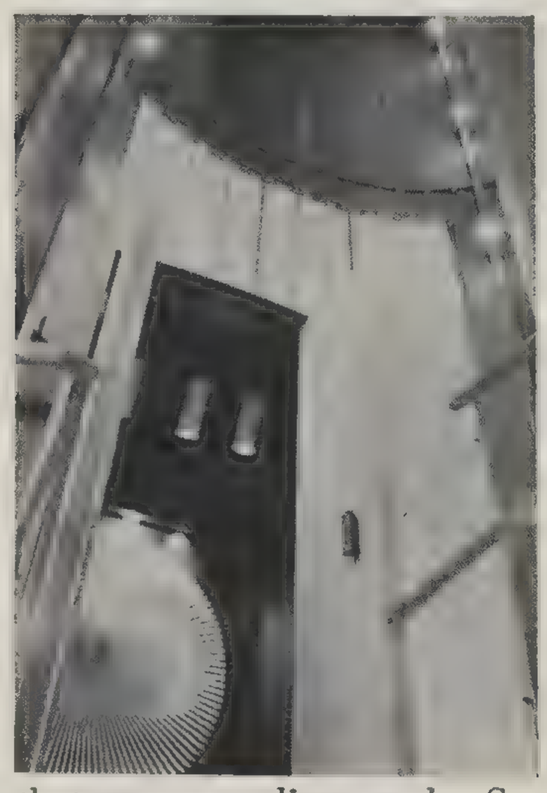




Specializing in raids from the attic, "Granny Takes a Trip," 488 Kings Road (left), is filled with little girls' petticoats to wear as dresses, $5.50; long white cotton nightshirts, $7. . . . At the Quorum (above left), Radnor Walk, Chelsea, it's the eggshell satin artist shirt, $18; geometric-patterned pants, $22. . . . And at Deliss, 40 Beauchamp Place (above right), it's delicious femininity as always . . . like the creamy lace pants suit, $140. . . .

Maurice Medcalfe's Bathing Pillar

(Continued from page 170)



Right: From the small stair tower, a view of the sauna shows a black-and-white glass pinwheel painting by Gerald Oster hung on matte olive-green Vinelle (the same plastic in black covers the dining-room table, page 169). The subtle, complex lighting in both towers, on dimmers by Superior Electric, is from Lightolier, Sylvania, and Harry Gitlin.



Left: On the "floating" deck circling the steel tower, both sheathed in California redwood, stand a Van Keppel-Green chaise and ottoman of vinyl and aluminum from Luten, Clarey, Stern (as are the fur cushions on page 170 and the vinyl-coated rattan chaise on page 171). The oval bubble windows of Rohm & Haas Plexiglas, made to order by Just Plastics.



Right: The sauna, with Finnish sauna towels from Dansk, is lined in California redwood, with outside walls of white cedar (this and all other interior panellings are from U. S. Plywood). Plumbing, heating, and air conditioning, by Crane. *Further notes:* The living room "tiger" rug and steel and leather furniture are from John Vesey. White glass Italian tile in the Japanese bath is from Marble Internationale. All other floorings in the tower are of Armstrong vinyl tile.



With continental subtlety, Valentino creates a vibrant new concept of bras, girdles and corselettes for the woman on the go. Ingenious interlocking panels mold you lithe and lean for a younger, more fluid silhouette. And for the bra, Valentino swirls the decolletage for revealing flattery without push-up pads.

As shown, Bandeau, #210, B & C cups, $8. Long-leg panty, #246, $18. Also available: Longline bra, $12. Average length panty, $16. Girdle, $15. Hi-Waist girdle, $17. Corselette, $32.

Available at: **B. Altman & Co.,** New York; **Julius Garfinckel,** Washington, D.C.; **I. Magnin,** California; **Neiman-Marcus,** Dallas; **J. P. Allen & Co.,** Atlanta; and other leading fashion stores or write to:

Cordé de Parie

200 Madison Avenue, New York, N.Y. 10016.

The Aristocrat of Fine Corsetry

Garland Gems

Exquisite creations distinguished for a tradition of quality



A. Exquisitely fashioned gold earrings feature clusters of 7 lustrous Cultured Pearls.

B. Lovely 14K gold ring, set with fire opal surrounded by sparkling diamonds.

C. Elegant Cultured Pearl Brooch with graceful spray of 5 beautiful Cultured Pearls in gold setting.

Garland Diamond and Cultured Pearl jewelry creations are popularly priced.

Garland

at fine jewelers everywhere

THE BALL COMPANY

Chicago Los Angeles

Greek Royal Family

(Continued from page 116)

written sign in Greek read, "Speak in a low voice." Turquoise awnings shaded broad, balustraded terraces. Turquoise shutters framed white, triple-arched windows. Beneath the sweep of steps leading to the garden stood five brilliant-green ceramic frogs. Roses edged the lawn, and at the bottom of the garden—dropped out of view—was a swimming pool.

Wines produced in the royal vineyards are still marketed under Tatoi's ancient name, Deceleia, although nobody quite remembers when the change of name to Tatoi took place. King George I, the founder of the present Greek dynasty and great-grandfather of Constantine II and great uncle of Anne-Marie, bought the farm in the nineteenth century. When the Danish Princess Anne-Marie married King Constantine in 1964, she became Queen of the Hellenes almost one hundred and one years after her great uncle, Prince William of Denmark, became King of the Hellenes. Appropriately, the background of the Royal Greek Coat of Arms is the blue-and-white Royal Danish Coat of Arms.

All over Greece, in towns, villages, and cities visited by the royal couple, the people call their Queen *to koritsi,* which means young girl. They compare her to a cypress tree, the Greek expression for a person who is willowy-tall, and her waist to the size of a ring. All they say is true. Anne-Marie is five feet eight inches tall and slender with marvellously long legs, the ankles of a thoroughbred, and a twenty-two-inch waist. Blue eyes with a grave look. Glinting chestnut hair. Fair skin which blushes easily, becomingly. Serene brow. Irresistible smiles.

The Queen, who is just twenty years old, studies modern Greek. Most of the palace staff, and most importantly the Greek chef with whom she plans menus, speak only Greek. With the King, the Queen speaks English, with, curiously enough, a trace of an American accent, while the King's accent is international.

Cecilia Fennell, the cheerful English nurse in her St. Christopher's cerise-red uniform, speaks English to the baby Princess Alexia; the King and a Greek nursemaid speak to Alexia in Greek. The dogs obey English commands. Floppsie, the miniature cocker, was a wedding present to the royal couple from H.R.H. Princess Irene, the King's sister. Tippie, the grey miniature French poodle was the favourite pet of Constantine's father, the late King Paul. "I took him over," the King said of Tippie trailing his heels.

The long, oval-shaped living room at Tatoi has a sunny informality: sea-foam green rug; floor-to-ceiling bookcases crammed with contemporary books, novels, mysteries, books on electronics; a Bokhara rug draped over the grand piano; deep-red, brocaded easy chairs by the fireplace, and clutches of family memorabilia.

When the King and Queen lunch and dine alone, which they often do on a round table in the living room or at the long, polished dining-room table, each of the two places gleams with silver goblets and beakers. Each piece is different, each a link with the royal families of Europe.

The King's array includes: a Fabergé beaker—used for beer or Coca-Cola—engraved with K, the cipher of Constantine's grandfather (in Greek, Constantine is spelled with a K); a contemporary mug, a wedding present, inscribed with the names of Greek kings from George I to Constantine II; an ornate reversible goblet, shaped like an oversize eggcup, lined in vermeil; the King's christening mug, used for white wine; plus a champagne glass, and a liqueur glass for mavrodaphne, the Greek dessert wine.

At the Queen's place are her christening mug embossed with daisies, a design and present from her uncle Count Bernadotte, and made by Jensen, the Danish silversmith; a vermeil stemmed christening goblet from her great uncle Prince George of Greece, who was also the King's great uncle, and a small, exquisite tankard from Queen Helen of Rumania, who is Anne-Marie's second cousin as well as Constantine II's aunt. Both the King and the Queen seem to accept the tradition of the curious, square-shaped brass bell on the table, although neither one knew the history behind it.

More than once a day, the King—invariably behind the wheel, often with the Queen beside him, and the chauffeur in the back seat—commutes to the Athens Palace, which stands opposite the Royal Gardens on one of the city's most attractive tree-lined streets. In spring and summer, sweet garden smells fill the air. Like the Palace, which was built at the turn of the century, these smells hint of Victorian gardens planted with lilac, wisteria, lemon and orange trees, laurel, jasmine and acacia trees. A shawl of wisteria covers the porte cochère where a liveried footman sweeps away the lavender petals that drift into the marble hall.

On a warm day recently, the Palace staff, alerted by signals of the exact second of the King's arrival, reacted somewhat like actors at the sound of the on-stage bell: Everybody hustled into position. A traffic officer stopped other cars. In a swoop, the King manoeuvred the turn of the palace driveway. Entering the Palace he made a sharp right through a mahogany door opening into a blond conference room and to his sun-drenched study beyond, where the King spends



The King's Olympic winner, diploma

hours each day at work. To this

cheerful, long room on the garden with white laurels rubbing against its tall windows cabinet members, ambassadors, Greek and foreign visitors, and staff come for audiences.

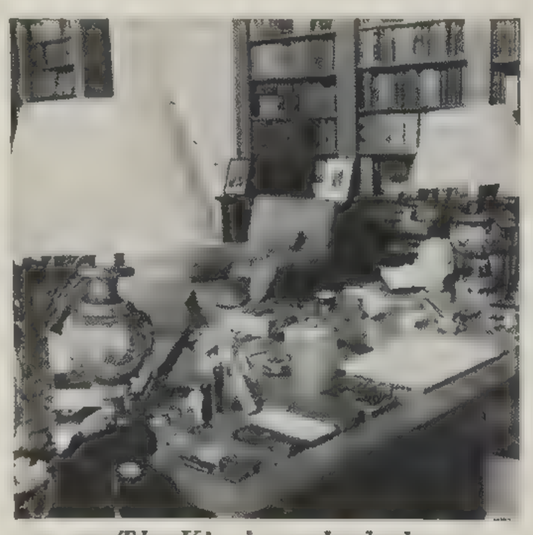
Silver models of sailboats—especially a three-foot-long model of a 12-M—sparkle, along with crystal boat models, on tables and shelves. Although Constantine had to give up racing for which he no longer had time when he became King, sailing remains his favourite sport. Next to his desk stands a model of the Dragon Class boat he skippered when in 1960 he won the Olympics. Above the model hangs his Olympic gold medal and framed Olympic diploma.

A frieze of photographs which include most of the reigning sovereigns and presidents of Europe fills a ledge around the room. Five rocket-shaped models of the U. S. Navy's Nike Zeus missiles stand among the family portraits. Many of the leather-bound volumes lining the walls have the cipher of the Crown Prince Constantine for whom this residence was built in 1889. After he became king, he converted the residence into a royal one, which it still is.

In contrast to the King's cheerful study in the Athens Palace, the series of drawing rooms and corridors hung with royal portraits in heavy gilt frames and crystal chandeliers preserve a Victorian formality. Visible only from the second floor is a heroic-sized painting, almost two storeys high, of Constantine I on horseback wearing a black mourning armband in memory of his father, George I. The other two riders in the portrait are his sons Alexander and George, who each in turn became King. On the frame intertwined between branches of laurel are the names of the victorious battles of the 1912-1913 Balkan Wars.

On state occasions, the King and Queen receive in the throne room in the annex built especially for their wedding reception in 1964. Grass-green velvet chairs line the long, sunny, white-walled room, three crystal chandeliers hang overhead, and on the blond parquet floor, a runner forms a rectangular frame, marking the path where visitors walk.

On the King's desk in his study this day were a charming sculpted head of the Queen and



The King's study desk

masses of handsome objects tidily grouped: a neat row of pocketknives, ball pens, and seals with ornate stems; a rack of pipes; a clump of silver boxes; a magnifying glass framed in silver; several crested agenda; a plastic calendar used by secretaries, and a vase of flowers.

On a small table beside the desk stood four telephones; on another table, four prayer books, and nearby, a TV set and a briefcase with a large, pale-blue printed tag: "S. M. Le Roi des Hellènes." At the far end of the room, a hi-fi set, more pipes, an anchor paperweight, and a string of chunky green worry beads. In his pocket, the King carries a string of small lapis lazuli beads.

The King, who took up squash less than three years ago



King Constantine playing squash

and became Amateur Doubles Squash Champion of Greece last March, makes a point of breaking his work schedule by playing every afternoon on the courts at the tennis club only minutes away from the Palace. This afternoon, driving one of his cars—each has a pipe rest—the King arrived at the club dressed for the game. At a fast trot, rather than a quick walk, he headed directly for the court, pulled a golf glove over his right hand, and sprang into action. "The King is the only player I know who wears a glove," said the squash pro.

Returning to the Palace, the King hurried up the royal-blue carpeted stairs in the white marble hall—the colours of the Greek flag—and appeared ten minutes later in dress uniform for a court evening. For court dinners, the Queen usually dresses in her room at the Athens Palace, as she did that evening.

In the marble hall filled with huge bunches of lilacs, daffodils, irises, below, the footmen in full-dress livery—blue cutaways, gold aiguilettes, black satin breeches, white stockings, and patent-leather pumps with silver buckles—lined the entrance. In the white-walled banquet room, red candles in silver candelabra lit the long table covered with white damask, and anchored at each end by a large gold model of a galleon ship in full sail.

In the second-storey marble-columned gallery the King joined the Queen and stood by her side. When the Court Chamberlain looked up and nodded, which meant that all the guests had arrived, the Queen, moving lightly and swiftly, picked up her long gloves and white crystal bag which were lying on a Georgian settee, and taking the King's arm walked slowly down the stairs, chatting all the way.

There, as if waiting on the wings of a stage, they stood at the closed double doors. In seconds, footmen opened the doors, bowed, and the King and Queen entered. Minutes later, the lineup of footmen, holding silver trays with drinks, also entered. The party was on.

The difference between a good figure and a great one



is a padded bra by Accentuette

All it takes to give you exquisitely beautiful curves is the right pad in the right bra. No little "featherlight, barely-there" bra can do it. But our patented, slant-cup, push-up bra can. It knows exactly what to do with what you have for sensationally natural looking results. Only Accentuette has this very special pad for this very natural look. All it really adds is you! #508. $9.00.

Accentuette

For name of store nearest you and free booklet on other styles, "How to Pick a Perfect Padded Bra", write Accentuette, 3620 Eastham Drive, Dept. VS, Culver City, California.



let's go Dutch

The way the Dutch do. With world-famous Bols Liqueurs. 29 flavors, one to suit every need. Sizes? Regular, and the neat new 8-ounce Host Size. Get several. The price won't pinch your purse. How about a Dutch treat tonight?



Product of U.S.A. Bols Liqueurs, 40-78 Proof, Erven Lucas Bols Distilling Co., Louisville, Ky. ©1966

"Should I—or shouldn't I—have my face lifted?"

(Continued from page 147)

ugly, raw, raised scar—is extremely rare on the face, unheard-of on the eyelids; and seems to be a condition to which light-skinned people are not prone. . . . What can plastic surgery do to keep the upper jaw from showing collapse when tooth-loss takes place? Not much. The day may come when silicone injections can help to maintain the form of the face. Meanwhile, a superb dentist whose expertise is in the field of restorative dentistry is the chap to find. You'd want this brand of dentistry in any case. But the great chaps are rare, rare, rare. . . . What measures short of surgery can be taken to rescue the declining face? A face-lift is a skin-lift; it is not a muscle-lift. There is reason to believe that isometric exercise of the face is good for the muscles; that the electronic facial exercise machines help, too—partly because they stimulate circulation. For a long-range postponement of face-lifting, see to your skin's lubrication; don't suntan more than moderately, especially if you're a redhead or a blonde. . . . What's the status of the silicone injections? See chart, page 146. Experiments have indicated that silicone appears to be useful in filling out certain folds of the skin—quickly, simply, in an office visit. In a single injection, a line may be lifted out permanently. However, silicone has shown some limitations. It is contra-indicated in eyelids; contra-indicated in the throat and neck. Frown lines are where it may find its greatest future—when and if the Food and Drug Administration approves its use. . . . What about peeling versus facial surgery? A true peel *is* surgery. It is sometimes called chemosurgery; sometimes called chemabrasion. It is, in fact, surgery with trichloracedic acid or phenol or a similarly strong agent which causes a second-degree burn of the skin. Very few doctors have gone into this area (a few dermatologists, a few plastic surgeons), but it does seem agreed that the secret of a peel is the concentration of the acid. This must be high enough to burn quickly before the acid (which is poisonous) has had a chance to be absorbed into the system. Granted that chemosurgery has its place—it can be particularly effective in smoothing out the feathery little lines above the upper lip, and is sometimes used as an adjunct to a total face-lift to make a withered skin look young again—surgeons consider it tricky. A knife is more controllable. The skin-peel process (chemosurgery) is absolutely contra-indicated for the neck. . . . What about surgical planing? Its results are often comparable to those achieved by a peel, though surgical planing (which is also known as dermabrasion) can do a better job with acne scars. . . . What about the cosmetologists' "needle" that removes forehead furrows and certain facial lines—the process called either electrocoagulation or galvanopuncture? A unit much like that used for permanent hair-removal by electrolysis is the instrument here. An operator with a steady hand, a strong magnifying glass, and substantial training and knowledge, touches the needle just under the surface of the skin in the depth of the furrow. Client feels a slight, sharp electrical tweak each time the needle finds its mark; one deep forehead line may require as many as a hundred small stabs. The principal drawback of the process is simply this: trained specialists in this field are scarce. . . . Is it myth or truth that a total surgical face-lift tends to give the mouth a tight-purse look? Myth. Even where a chemical peel has been used as an adjunct to a face-lift, nothing has happened to the muscles of the mouth. Possibly the look of a tightened mouth is part of a patient's unconscious wish not to overwork her new face; an effort to preserve things at maximum smoothness. . . . Is it myth or truth that you can have your eyes done in a minute, on your way to a cocktail party? Myth. This is surgery. It deserves the respect accorded surgery. The Tokyo system devised to Westernize the eyes of young Japanese women during their office lunch-hours is a very different operation; it has no relation to the surgery of a usual face-lift. . . . What about little private clinics? As a general rule, beware of them; no serious surgery should be performed in a clinic à go-go. . . . Are there any large-scale trends in face-lifting? Yes. Women are having it done at an earlier age; the average age tends to be in the forties now. . . . The *little* lift is losing out to the total lift (the theory: why just have the temples done when you can have the works for roughly the same price, no greater inconvenience?). . . . "Should I or shouldn't I have my face lifted? One male car buff has said, "Every man over fifty who hasn't owned a Rolls-Royce owes himself that pleasure." For a woman, a face-lift may be a comparable self-debt. Nonetheless, no one whose anxieties make her a hopelessly frightened patient should go through with surgery unless she has admitted to her doctor exactly how she feels and what she fears. (Chances are she'll be an eleventh-hour dropout anyway—unfair to her surgeon and to other patients on his waiting list.) He may advise her to see a psychiatrist; may ask her to postpone surgery until her desire for it exceeds by far her fear; or he may say she'll never be a good candidate and to forget the whole thing. . . . In which case? She ought to work at the resources short of surgery; the office procedures that exist to smooth the face and improve the circulation. It's hardly news that the skin reflects diet, fitness, happiness; reflects metabolism, endocrine life. There's more than some thought that a program of estrogenic hormones during or after menopause may improve the skin's tone to such a degree that surgery becomes less imperative.

VOGUE'S READY BEAUTY



The understanding compact

Plenty about this loose-powder compact will delight the senses. But the magnifying glass above is there to symbolize the compact's outstanding understanding of what women need and want: the mirror-magnifier within. The kind of little improvement that every woman will be personally and pleasantly aware of, the mirror magnifies brilliantly, the better not only to powder a nose with but to inspect the state of eye makeup and lipstick, to detect the fleck of tobacco, to give a woman much better odds on being tidily faced. . . . The compact understands this, too. The more exquisite the powder luggage, the more action it will see. So to Benvenuto Cellini's hometown, Florence, the Alexandra de Markoff mind that envisioned the compact travelled to find a current version of Cellini to fashion the case. Found: the proper Florentine. Sculpted: this delicately slender, silver-finished loose-powder holder, so enchanting an object that one might buy a transparent minaudière to display its considerable charm. . . . All this understanding, $25, Bergdorf Goodman.

New spa in town

Little spas providing Ready Beauty all over the earth. Sent a spa veteran to the new Charles of the Ritz Beauty Spa, 57th Street and Park Avenue. Her considered report: "Liked this pretty place. Nice sense of privacy, simplicity, intimacy. . . . Sauna a magnificent-looking thing. I'm always impressed with all that heat and no fire. Attendant watches over you like a guardian angel. Then ushers you into the shower, then to body massage, one of best I've had. Vera, the masseuse, an ex-dancer. Maybe her dancer's knowledge of anatomy helped her work so smoothly. Found many kinks in my neck and shoulders. Found some muscles I didn't know were in my feet. . . . One-hour facial massage with Gwen, different from most I've had—more emphasis on specific needing-help areas. She said that a special muscle massage she gives can, over period of time, show great improvement in facial contours. . . . I'll spend two hours there weekly before going into the styling room for hair and nails."



"One and One equals One" . . . Marja figures the new Math with a wonderful new foundation. One petticoat plus one long leg panty equals one Slip-Panty . . . ingeniously accomplished with a band of stretch lace that gives a nice smooth line beneath the sleekest slim skirt. All you need to wear under Fall skirts. And such a flatterer too! Clipped lace over nylon tricot for the pettiskirt, Lycra Spandex for the panty girdle. Exquisite colors: Beige pink, misty yellow, white, black and candlelight. Petite, small, medium, large. $15.

At fine stores or write

Marja Brassieres • Jacksonville, Texas

The spangled silver float for dancing



PENATI

VOGUE PATTERNS Everything shimmers, everything floats—on this silvery sea of spangles cut square at the neck, banded high across the bosom, with long wide sleeves and a drift of lightly shirred skirt . . . it's one of the prettiest ways to float through evening right now. Vogue Pattern 6934. Gladstone Fabrics. Earrings by Stanley Hagler. Phoenix stockings. Shoes by Customcraft: Lord & Taylor. Coiffure: Ara Gallant. Pattern details: page 70.

VOGUE PATTERN 6934

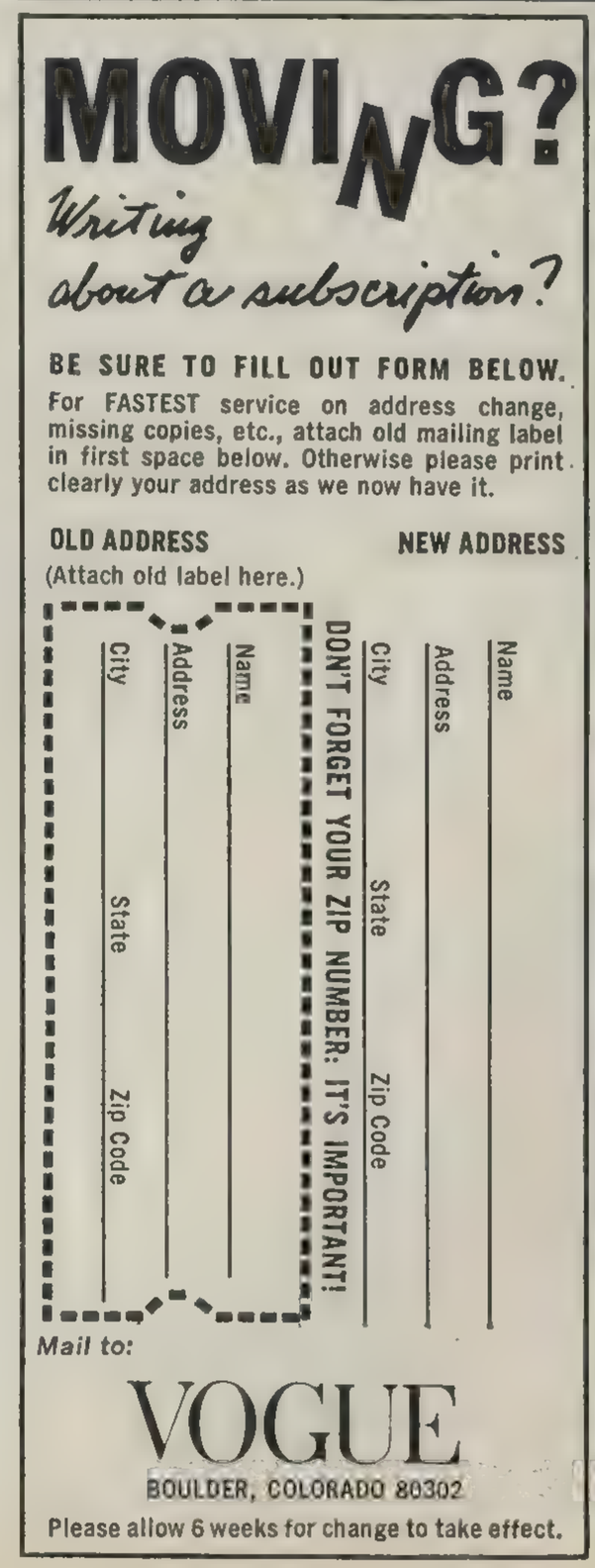
Three-way turnout, knitted



PENATI

Pretty young fling of knitted wool—in three parts, three heathery colours: beige jacket, grey skirt with a swinging front panel, and brown sleeveless shell. Suit by Justin McCarty, in double knitted wool. About $110. At Best & Co.; Cherry & Webb, Providence. Heathery-grey knee socks by Round-the-Clock. Brogues by Evins. Gloves by Wear-Right. The Nureyev cap of orange kidskin, by Anello for Emme.







SHOP HOUND ADDRESS BOOK



Read the tiniest print instantly!
with these fashionable
"half frame"
Reading Glasses

Men and women will find these "Ben Franklin" style glasses a perfect aid in reading fine print in menus, phone books, programs, etc. Wear these "look over" glasses and still have normal distance vision without removing them. In black with silver threads, brown with golden threads, plain black or brown tortoise.

Specify men's or women's and color.

with Carrying Case only . . . $5.95 ppd.

JOY OPTICAL CO.
Dept. 427, 84 Fifth Ave., N.Y. 11, N.Y.



Pretty and perfect double-breasted coat trimmed with jaguar at cuffs and collar. Price in needlepoint wool $180. and in covert slightly higher. Sizes 6-14. Available in black, red and camel.

For stores nearest you write

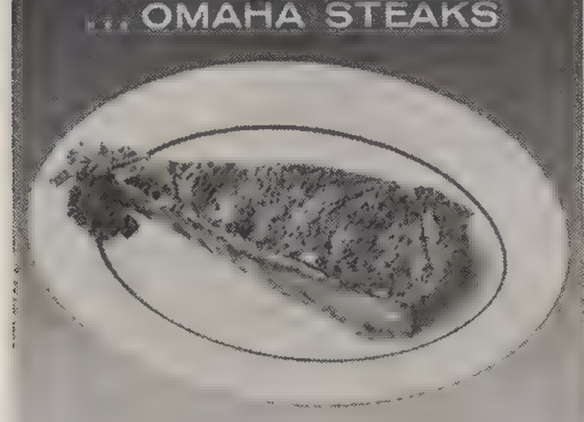
ARDMOOR GARMENT CORP.
230 West 38th Street, New York, N.Y. 10018
Available also Bergdorf Goodman, N. Y., N. Y.



Refashion your fur coat

into a high-style jacket with cuffless, bracelet-length sleeve, beautiful page-boy collar or flattering cape with lovely fullness over arms. Only $24.95. Mink, extras add'l. Remodeling includes cleaning, glazing, repairing. new lining, monogram. All work guaranteed regardless of age of coat. Send for FREE STYLE BOOK—40 New Styles! I. R. Fox, Dept. B-7, 146 West 29th Street, New York 1, New York.

Meats of distinction
...OMAHA STEAKS



From the beef center of the world—inimitable corn-fed flavor. Aged steaks tender as butter, wrapped individually flash-frozen, gift-packed in a reusable picnic cooler. GUARANTEED UNCONDITIONALLY.

4 (12-oz.) Boneless Strip Sirloins, 1 1/8" thick AND 4 (6-oz.) Filet Mignons, 1 1/4" thick $24.75
Delivered prepaid by Special Delivery mail.

Please send check—advise date desired.

FREE! Write for beautiful catalog.

Omaha Steaks International

Dept. V9, 4400 S. 96th, Omaha, Neb. 68127

British House & Garden's NEW
WINE BOOK

An attractive, illustrated book with 35 chapters, each one brief, informative, and written by an expert. Covers major wines, spirits, and liqueurs from all parts of the world. This WINE BOOK is the perfect introduction to choosing, serving, and enjoying wine.

Price: $1.50 paperbound, and we pay all postage charges. Since books will be sent direct from England, allow 4 weeks for delivery. Sorry, No COD's.

Send order and remittance to:
HOUSE & GARDEN
Greenwich, Connecticut

BUY
UNITED STATES
SAVINGS BONDS

FASHIONS
IN LIVING

VOGUE'S



1.

IDEAS FOR A FRESH AND CAREFREE HOUSE:

1. Turquerie Garden Room by Denning & Fourcade . . . real treillage in citron yellow; foam rubber banquette pads, soft cushions in boldly striped navy-and-white duck, 30″ wide, $3.25 yd., min. 10-yds., Acme Awning, 417 E. 109th St., N. Y. 29. Everything washes. Easy slipcovers allow for shrinkage and pull. Thin fabrics, like percale prints, are best lightly quilted to Dacron for body. Plan slipcover changes with the original room scheme, perhaps a spring/fall set in a smart print, cooling plain pale ones for summer . . . three rooms in one and a long-run economy. The master-maker of cushions, Thomas de Angelis, sews 80% down, 20% feathers into muslin. Down pillows laid flat, whacked with a whisk, keep fluffy. Never vacuum. Covers can close with Velcro tape. 1″-wide strips, $2.65 yd., will skid-proof cushions. Write to F. Schumacher, 58 W. 40th St., N. Y. 18, for information. 2. The great white paper-shade look: Here, made-to-order at Ward & Rome, 63 E. 57th St., N. Y. 22, three-tier pleated starched buckram, $125. Inexpensive ready-made drum shapes may be painted over for freshening. 3. Fine lacquer: In great demand now—is a coating over gesso on wood. Wet sponges in the drawers keep the wood moist, as does butcher's wax rubbed thinly on the surface. Rare "book box," $150, from Charles Gracie, 148 E. 58th St., N. Y. 22. 4. Brilliant Blue Silica gel, placed here and there in bowls, absorbs moisture. 5-lb. jar, $11.10, Fisher Scientific, 633 Greenwich St., N. Y. 14. 5. Floor boldly patterned: Thomas Isbell's black-and-white flat bouclé rug for Stark Carpet, 979 Third Ave., N. Y. 22, 6′ x 9′, $225, might go on a boldly latticed yellow-and-white painted floor. For information about procedures and paints, write Plaza Paint Supply, 1026 Third Ave., N. Y. 21. 6. Paper-backed fabrics: For the walls, from Louis Bowen, 979 Third Ave., N. Y. 22, hide cracks, nail holes, come in linen, straw, hemp, silk, etc. Some with vinyl coatings. White and colours. Through decorators. 7. Decorating record-keeper: Cut velvet-covered scrapbook to keep a record of everything in each room and swatches . . . makes re-ordering easier. $17. Rigaud Boutique, 6 E. 36th St., N. Y. 16. 8. Embroidered vinyl: Shiny vinyl patent leather for kicks and a new look. White-on-white or colour, $42 yd., min. 20-yds. Not embroidered, $6.75 yd., 50″ wide. Tressard Fabrics, 979 Third Ave., N. Y. 22.

SHOP HOUND

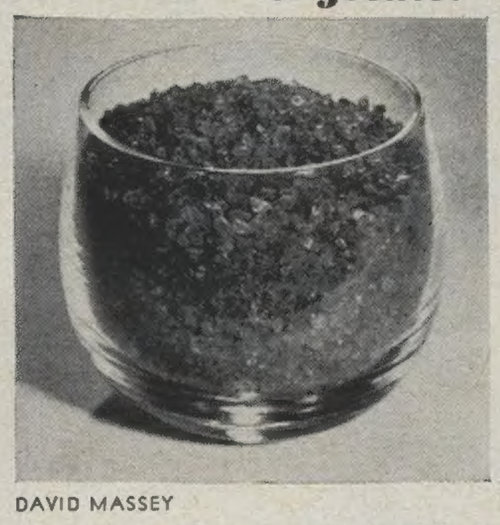
2. Great white paper-shade look.



3. Lacquer on the scene.



4. Anti-dampness crystals.

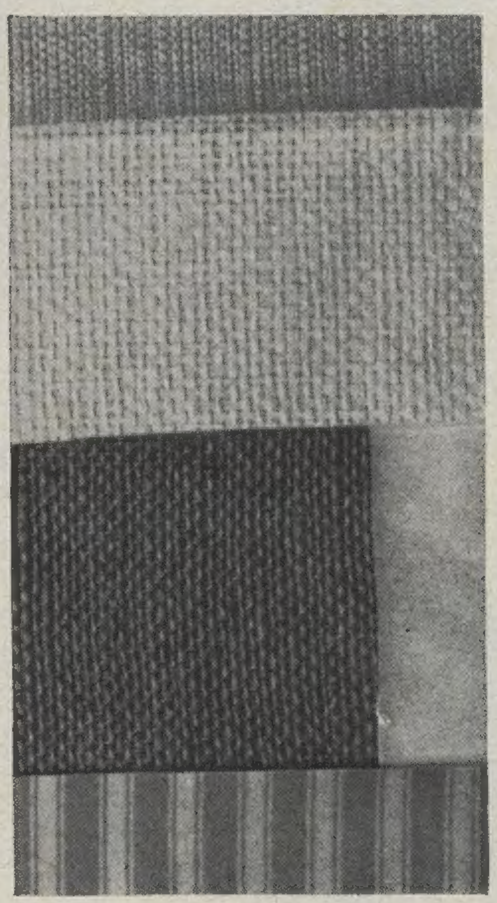


DAVID MASSEY

5. Floors go bold.



6. Paper-backed fabrics.



7. Decorating scrapbook.



8. Embroidered patent vinyl.

HOGENBOOM

SHOP HOUND ADDRESS BOOK





new 2

The new 2nd editions of the fabulous hairpiece stylebook and the couturier wig collection. Filled with 130 photographs of the many glamorous things *you* can do with a couturier wig or pin-on hairpiece. Discover the hidden magic of a fine quality hairpiece. Both from

Joseph Fleischer Co. *Max M. Miller*

12 West 27th Street New York 1, N.Y.

(Visit our Manhattan retail showroom. A trained consultant will be delighted to show you a wig or hairpiece that's just right for you. No charge.)

JOSEPH FLEISCHER CO., 12 West 27th Street, (Dept. V-96) New York 1, N.Y.

I am enclosing $1.00: please send me copies of both the Hairpiece Stylebook and the Couturier Wig Collection.

Name .....

Address .....

City ..... State .....

FUN Fashion '66

You'll look your loveliest at the concert, football games, ski slopes . . .

FRENCH RABBIT

All Colors

At prices you can afford!

$139



Bleached

Raccoon Coat	$295
Fox-Coat	$395
Mink Gill	$295
Black Jap. Mink	$695
Mink Stole (Let-out)	$295

SEE OUR FINE SELECTION TODAY!

Mail Order *Free Catalog*

Holiday-Jack Knoll FUR CORP.

44 West 57th St., New York, N. Y. 10019

CI 6-2475



the Crusader

from Africa. Exclusive high fashion for winter sports. Hand-made helmets of genuine African Leopard, Zebra (shown), or Lion furs. Reversible to suede. Sizes medium, large. Sent directly from Nairobi, Kenya, postage paid. Specify fur, size. Allow 3-4 weeks. **$99**

*Excluding Import Duty

Send check or money order to:

E. Keyes, P.O. Box 2605

Grand Central Station, New York, N. Y.

SHOP HOUND

your best way

to market by mail

—the quick reference for

new ideas in gifts and giving.



Remember when your whole world
was soft and comfy? And then you grew up...and
had to wear a bra-and-girdle that wasn't.

That was before the nice scientist
people invented soft and comfy miracle fibers.

Lycra is DuPont's registered trademark for its spandex fiber.



Being Soft and Comfy is what Vassarette® is all about.

Thank heavens for *Lycra*® spandex. Because there comes a time in every woman's life when she wants a serious girdle. And this one is. On the tummy... the hips...the thighs and the derriere. That's where the Lycra comes in...it goes with nylon, acetate and cotton to make this serious girdle one that's soft...and comfy, too. S-M-L-XL in almost any color you can think of. $11.

The bra? Serious, too. Lightly underwired to give you a nice young shape. Lycra sides and back to secure it. And best of all, the cup is contoured...gently, with Dacron® polyester fiberfil (which is a long way to say soft...and comfy). Not only that, it's sheer marquisette and nylon lace ...which means it's especially pretty... especially for a serious bra. And it comes in all sorts of delicious colors. Just about the only under-wired bra that does. ABC, $6. D, $7.

It's nice knowing your whole world can *still* be soft and comfy. Isn't it.

HOLLYWOOD VASSARETTE® BRAS, GIRDLES, MISSES AND JUNIOR LINGERIE, STOCKINGS/DIV. OF MUNSINGWEAR, INC., 261 MADISON AVE., NEW YORK CITY



MONET, MASTER JEWELER, CREATES THE "ESCAMBRIA" COLLECTION. EARRINGS, $18.50. NECKLACE, $25.00. BRACELET, $18.50. AT THE FINEST STORES.

jewelry in the golden manner of Monet